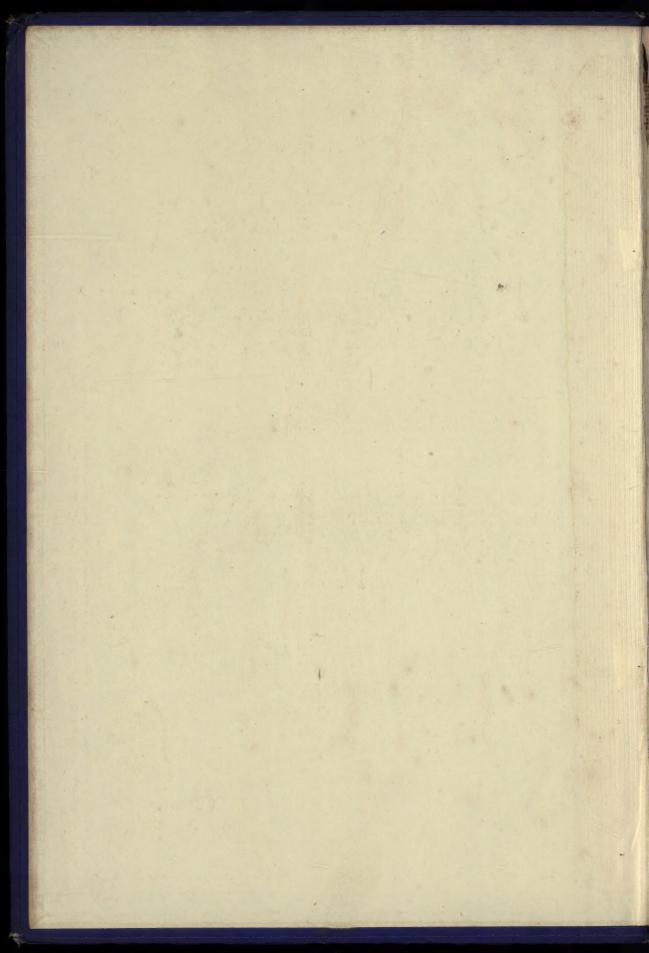
CATALOGUE,

OF THE

Mational Gallery of Scotland,

1859



CATALOGTE.

DESCRIPTION AND STREET,

THE STREET OF LINES

Motorial Western of Western

The Bushin or March Aversers

×

HY W. A. COPPETONS, MANAGEMENT



Charles of the second of the s

Etanas, By Un McTassper, press 24

CATALOGUE,

DESCRIPTIVE AND HISTORICAL,

OF THE

Mational Gallery of Grotland,

UNDER THE MANAGEMENT OF

THE BOARD OF MANUFACTURES.



BY W. B. JOHNSTONE, R.S.A.,

PRINCIPAL CURATOR AND KEEPER.



By Authority.



EDINBURGH: PRINTED BY MURRAY AND GIBB,

FOR HER MAJESTY'S STATIONERY OFFICE.

1859.

EURIONIATAD.

The Board of Illanufactures.

ALEXANDER MACONOCHIE WELWOOD, Esq. of Meadowbank. The DUKE OF BUCCLEUCH, K.G. Sir JOHN STUART FORBES, Bart. The MARQUIS OF BREADALBANE, K.T. The Right Honble. Sir GEORGE CLERK, Bart. Sir ADAM HAY, Bart. Sir GEORGE GRANT SUTTIE, Bart. Sir WILLIAM GIBSON-CRAIG, Bart. JAMES SKENE, Esq. of Rubislaw. The Right Honble. The LORD JUSTICE-GENERAL. Lord WOOD. The EARL OF CAITHNESS. The Lord JAMES STUART, M.P. Sir JOHN WATSON GORDON, P.R.S.A.; R.A. Professor THOMAS STEWART TRAILL. JOHN STEELL, Esq., R.S.A. The Lord PANMURE, K.T. DAVID OCTAVIUS HILL, Esq., R.S.A. The Lord ELCHO, M.P. Sir JAMES MATHESON, Bart., M.P. JAMES MONCREIFF, Esq., M.P. The DUKE OF ARGYLL, K.T. The EARL OF GIFFORD, M.P. The Viscount DUNCAN, M.P. The Right Honble. The LORD JUSTICE-CLERK. GEORGE PATTON, Esq. Professor LYON PLAYFAIR, C.B. Lord JERVISWOODE.

Secretary.

The Honble. B. F. PRIMROSE.

Principal Curator and Reeper. W. B. JOHNSTONE, R.S.A.

NOTICE.

EVERY work in the Gallery is distinctly labelled, with the number, the subject, the name of the artist, and the date of his birth and death. But such meagre particulars as can be put on a label are not likely to satisfy the interest of Visitors, and therefore, a Catalogue has been prepared by the Curator, giving a full description of the Pictures, with critical and historical remarks, and short biographical notices of the various Artists, prefixed to the list of their works. In doing this, the general plan and arrangement of the Catalogue of the National Gallery in London has been followed.

The names of the Artists are arranged alphabetically in the Catalogue; but reference may easily be made from the name on the label to the corresponding name in the Catalogue, printed alphabetically at the top of the page.

In most instances the names attached to the Pictures are given on the authority of those by whom the works have been presented or deposited.

NATIONAL GALLERY OF SCOTLAND.

The Building within which the National Gallery Collection is placed, consists of two contiguous ranges of galleries, exactly similar in size, form, and construction, running from end to end of the building. It was designed and executed by the late eminent architect, William H. Playfair, Esq., and has been erected by the Board of Trustees for Manufactures in Scotland, out of their funds, aided by a Grant from the Treasury, the valuable site having been made over for the purpose by the Lord Provost and Magistrates of the City, on most liberal and favourable terms. The Board, which owes its origin to the Treaty of Union, and has ever since existed for important national purposes, has, by Act of Parliament, been vested in perpetuity with the Trust of this Building, which is specially destined for receiving and exhibiting the National Collection of Works of Art—for the Exhibitions of the Royal Scottish Academy,—and for the extension of the Board's School of Art, etc., etc.

The Foundation Stone was laid by THE PRINCE CONSORT, on the 30th of August 1850, and the following appropriate and felicitous remarks are quoted from the Address His Royal Highness delivered on that occasion:—

"The building of which we have just begun the foundation, is a temple to be erected to the Fine Arts—the Fine Arts which have so important an influence upon the development of the mind and feeling of a people, and which are so generally taken as the type of the degree and character of that development, that it is on the fragments of the works of art come down to us from bygone nations, that we are wont to form our estimate of the state of their civilisation, manners, customs, and religion. Let us hope that the impulse given to the culture of the Fine Arts in this country, and the daily increasing attention bestowed upon it by the people at large, will not only tend to refine and elevate the national taste, but will also lead to the production of

works, which, if left behind us, as memorials of our age, will give to after generations an adequate idea of our advanced state of civilisation. It must be an additional source of gratification to me to find that part of the funds rendered available for the support of this undertaking should be the ancient grant which, at the Union of the two kingdoms, was secured towards the encouragement of the fisheries and manufactures of Scotland, as it affords a most pleasing proof that these important branches of industry have arrived at that stage of manhood and prosperity, that-no longer requiring the aid of a fostering Government—they can maintain themselves, independently relying upon their own vigour and activity, and can now in their turn lend assistance and support to their younger and weaker sisters, the Fine Arts. Gentlemen, the history of this grant exhibits to us the picture of a most healthy national progress: the ruder arts connected with the necessaries of life first gaining strength, then Education and Science supervening and directing further exertions; and, lastly, the Arts, which only adorn life, becoming longed for by a prosperous and educated people."

The Building having been completed, measures were taken to provide for the due conservation of the Works of Art intended to form the Collection,—for making them available to the public by free admission on certain days,—and for affording the means of study in the Galleries, to Artists, to Students in the Board's School of Art, and to all who may be disposed to devote their time to the cultivation of the Fine Arts, and are qualified to profit by such study.

The Collection now exhibited in the National Gallery consists of (1.) The Pictures collected by the Directors of the Royal Institution, and first exhibited to the public in 1831. (2.) The Pictures, Bronzes, etc., bequeathed by Sir James Erskine of Torrie, to the College of Edinburgh, and deposited with the Board for exhibition under a Deed of Agreement. (3.) The Collection of Ancient and Modern Works commenced in 1829 by the Royal Scottish Academy. (4.) Pictures, the property of the Board, acquired either by purchase or gift for the National Gallery. (5.) Modern Works purchased by the Royal Association for the Promotion of the Fine Arts, with funds set apart for this purpose by their charter. (6.) Pictures deposited by the Marquis of Abercorn, and by Mr Raeburn, for fixed periods.

The Gallery being laid out in separate Octagons, facilitates an

arrangement by which Ancient and Modern works are kept distinct, with that proximity which conveniently admits of the intelligent student or amateur drawing inferences by comparison, calculated to advance him in the theory and practice of art.

In making these arrangements, portraits by modern artists have been classed together. The great importance, as a National Institution, of a Gallery of Portraits of eminent public characters, and of men known by works in literature, art, or science, has been acknowledged by Government. Accordingly, a National Portrait Gallery was lately commenced in London, aided by an annual public grant, and by valuable private donations; and having been opened within these few weeks, it will soon assume a high position among the art collections of the kingdom. With means no doubt much more limited, but assisted by public spirited proprietors of works of art, a collection of considerable interest has already been made in the National Gallery of Scotland.

The maintenance and extension of this National Collection must always, in a great measure, depend on the public spirit and liberality of individuals, there being no fixed revenue or public funds devoted to the purchase of pictures. But from the past experience of the Board, and the number of important works which have already been collected, they confidently anticipate that from the same and similar sources, many valuable additions may, from time to time, be made to the Gallery.

INDEX TO CATALOGUE.

No.			
1.	David Hume; A. Ramsay, more fully described a	ot nome	92
2.	The Artist; W. Aikman,	- 0	59
3.	John Gay; do.	99	59
4.	Richard Cooper; J. Davidson,	27	63
5.	The Artist; J. Runciman,	22	94
6.	Do.; T. Duncan,	99	64
7.	Sir Wm. Gibson Craig; Sir J. Watson Gordon,	77	72
8.	Archibald Skirving; George Watson,	99	98
9.	Lady Bury; Sir Thomas Lawrence,	99	78
10.	The Artist; David Allan,	19	60
11.	A Lady; Sir H. Raeburn,	99	90
12.	Sir Wm. Johnston; Sir J. Watson Gordon,	27	72
13.	The Artist; George Watson,	99	98
14.	Do.; Sir William Allan,	22	61
15.	Admiral Maitland; Sir H. Raeburn,	"	90
16.	Bust of Sir David Wilkie; Samuel Joseph,	22	76
17.	Bust of the Right Hon. Henry Brougham; do.,	99	
18.	A Scotch Lassie; Patric Park,	"	76 87
19.	David Scott; John Steell,	99	96
20.	Sir J. Watson Gordon; Graham Gilbert,	22	72
21.	Hon. Lord Cockburn; Sir J. Watson Gordon,	22	72
22.	John Gibson; Graham Gilbert,	99	72
23.	Benjamin West; George Watson,	79	98
24.	William Simson; Robert Scott Lauder,	99	77
25.	The Artist's Son; Sir H. Raeburn,	"	90
26.	Peter Spalding; Sir J. Watson Gordon,	99	73
27.	H. W. Williams; William Nicholson,	23	87
28.	Lady Hamilton; Sir Thomas Lawrence,	"	78
29.	Right Hon. Lord Rutherfurd; Sir J. W. Gordon,	99	73
30.	Rev. John Thomson; Robert Scott Lauder,	29	77
31.	Mrs R. Scott Moncrieff; Sir H. Raeburn,	99	90
32.	Hon. J. Hope, Lord Justice Clerk; Colvin Smith,	99	95
33.	David Hume; Unknown,	99	92
34.	Honourable Lord Cockburn; John Syme,	9.9	96
35.	Saint Peter; Guercino,	22	26
36.	Interior of St Peters; Pannini,	29	31
37.	Deposition from the Cross; Rembrandt,	22	35
38.	Don Balthazar Carlos; Velasquez,	27	54
001	Zon Zarmazar Oarros, v Grasquez,	22	04

No.			
39.	Landscape; Tavella, more fully described at p	age	43
	A Venetian Senator; Tintoretto,	"	45
41.	Holy Family; Cambiaso,	32	19
	A Duchess of Savoy; Vandyck,	22	52
	Landscape and Figures; Huysman,	22	27
	A Venetian Senator; Tintoretto,	"	45
	Interior of the Basilica, St Paul's; Pannini,	"	31
46.		22	93
47.	Saint Christopher; Lanfranco,	"	27
48.	Head of Saint Sebastian; Furini,	22	23
	A Senator; Bassano,	"	16
	A Mathematician; Spagnoletto,	22	41
51.	Head; Veronese,	37	54
	A Poetess; Furini,	"	23
	Seaport, with Figures; Miel,	22	28
54.	Marriage of St Catherine; Albano,	22	15
55.	Landscape; R. Wilson,	17	103
56.	Interior; A. V. Ostade,	59	30
	Anthony and Cleopatra; Tiepolo,	99	44
	Head; Parmigiano,	99	31
	Landscape; Both,	99	18
	Elevation of the Cross; Unknown,	99	48
	Alesandro Farnese; Sustermans,	22	42
	Architectural Subject, with Figures; Van Delen,	22	48
	Death of Abel; Caracci,	99	20
64.		22	41
65.		99	46
	Ruins and Figures; Ferguson,	99	68
	Secretary of Leo X.; Unknown,	99	48
	Adoration of the Shepherds; Palma,	55	30
	Architectural Subject; Hoekgeest,	99	27
70.	Request of the Mother of Zebedee's Children;		4 ==
	Tintoretto,	>>	45
71.	Bacchus and Ariadne; Sebastiano del Piombo,	99	40
	Saint Jerome; Franceschini,	23	23
	Saint John; Sirani,	22	40
	Landscape and Figures; Grimaldi,	99	25
	Boar Hunt; Snyders,	23	41
	The Student; W. S. Watson,	22	99
	The Stirrup Cup; Sir W. Allan,	22	61
78.		22	77
79.		99	73
	Columbus; G. Harvey,	99	74
81.		22	71
82.	A Company of the Comp	22	62
83.		22	95
84.	Borthwick Castle; R. Gibb,	99	71

No.			
85.	(Quarrel between Oberon and) more fully describ		0.0
	Titania; J. Noel Paton, more fully descri	bed at p	age 88
86.	Leith Pier; D. O. Hill,	22	75
87.	Landscape; W. Simson,	77	95
88.	(Series of Three Pictures, illus-)		
89.	trating the Deliverance of W. Etty,	"	65
90.	(Bethulia by Judith;		
91.	Glenfishie; Rev. J. Thomson,	22	97
92.	View near Edinburgh; R. Gibb,	99	71
93.	Coast Scene; J. Wilson,	22	103
94.	Summer; A. Geddes,	"	71
95.	Venus Carrying off Ascanius; H. Howard,	22	76
96.	Inverlochy Castle; H. M'Culloch,	22	86
97.	Dunstanburgh Castle; E. T. Crawford,	,,	62
98.	The Black Dwarf; Sir W. Allan,	22	61
99.	Reconciliation of Oberon and Titania; J. N.		
	Paton,	99	88
100.	Coast Scene; J. F. Williams,	22	101
101.	Gowbarrow Park; J. Stark,	"	96
102.	The Weird Wife; J. Giles,	22	72
103.	A Ferry-Boat; J. Wilson,	22	103
104.	The Porteous Mob; J. Drummond,	22	63
105.	Don Quixotte attacking the Windmill; W. S.		
	Watson,	,,	99
106.	Landscape Composition; P. Gibson,	22	71
107.	Standard Bearer; J. Stevens,	,,	96
108.	The Bracelet; D. Macnee,	"	87
109.	View at Tivoli; A. Wilson,	22	102
110.	Italian Nobleman; J. Graham Gilbert,	22	72
111.	Jew Rabbi; F. Grant,	"	73
112.	Rosalind and Celia; J. Archer,	"	62
113.	Ruins of Hadrian's Villa; A. Wilson,	11	102
114.	Scene in Holyrood, 1566; W. B. Johnstone,	22	76
115.	Cain Degraded; D. Scott,	22	95
116.	Rome—Sunset; D. Roberts,	22	94
117.	Oberon and Titania; J. N. Paton,	,,	88
118.	Jeanie Deans and the Robbers; T. Duncan,	99	64
119.	Turnberry Castle; Rev. J. Thomson,	99	97
120.	James I. at Windsor; J. Drummond,	22	64
121.	Christ Teacheth Humility; R. S. Lauder,	>>	77
122.	Benaiah; W. Etty,	99	67
123.	The Hermit; G. Watson,	"	99
124.	The Battle of Bannockburn; Sir W. Allan,	22	61
125.	Hagar; J. E. Lauder,	22	77
126.	A Rocky Glen; D. O. Hill,	9.9	75
127.	The Good Samaritan; J. A. Houston,	99	75
128.	Cottage Scene, with Figures; W. Geikie,	27	71

No.			
129.	Stirling Castle; A.) mans fully described		
~=-	Stirling Castle; A. more fully described a	at page	87
130.	The Alarm; G. Harvey,		74
131.	Christ on the Mount of Olives; Pordenone,	"	
132.		22	32
133.	Landscape, with Figures; School of Poussin,	99	33
134.	St Peter; Unknown,	22	48
	Shepherd with a Pipe; Morinello,	22	29
135.	Autumn; Tintoretto,	"	45
136.	Landscape and Figures; Scorza,	22	39
137.	Portrait; Giorgione,	,,	24
138.	Portrait in Armour; Vandyck,	9 9	52
139.	Lomellini Family; do.	"	52
140.	St Sebastian; do.	"	52
141.	Peter Delivered; School of Guido,	22	26
142.	Battle Field; Spanish School,	"	42
143.	Mars and Venus; P. Veronese,	,,	54
144.	Portrait; School of Titian,	,,	47
145.	Landscape and Figures; Scorza,	22	40
146.	Christ driving the Sellers from the Temple;		
	Garofalo,	"	24
147.	Cupid; Procaccini,	22	33
148.	Summer; Tintoretto,	"	45
149.	Winter; do.	"	45
150.	The Finding of Moses; Tiepolo,	"	44
151.	View in Venice; Canaletto,	"	19
152.	Virgin and Child with St Joseph; School of	"	
	Titian,	22	48
153.	Battle Piece; Reschi,		36
154.	Reposo; Paggi,	77	30
155.	Christ driving the Sellers out of the Temple;	27	00
	Bassano,		16
156.	The Last Supper; Bonifazio,	"	17
157.	Landscape; Titian,	>>	47
158.	Portrait; Bol,	"	17
159.	Landscape, with Monks engaged at Devotion;	"	17
	Bernazzano,		17
160.	Lady at her Toilet; Bordone,	99	17
161.	Portrait; Tintoretto,	99	17
162.	A Head; supposed by Vandyck,	"	45
163.	A Burgomaster and his Wife; Vander Werf,	"	52
164.	Madonna Infant and St John Curreins	"	50
165.	Madonna, Infant, and St John; Guercino,	29	26
166.	Two Heads; Giorgione,	29	24
167.	Virgin, and Child, and St Catherine; Titian,	9.9	47
	Landscape and Figures; Salvator Rosa,	"	37
168.	Venus and Adonis; Veronese,	23	55
169.	Martyrdom of St Andrew; Domenichino,	55	21
170.	Dead Christ; Procaccini,	2.2	33

No.				
171.	Land Storm; Poussin, more fully described	at	nage	33
172.	Ecce Homo; Guido,		Page	26
173.	Landscape; Domenichino,	"		$\overline{21}$
174.	Battle Piece; Giulio Romano,	33		36
175.	Wolf Hunt; Snyders,			41
176.	Landscape and Figures; Both,	"		19
177.	Sea Piece; Dutch School,	"		21
178.	Party at Cards; Le Duc,	22		28
179.	Landscape; Hobbema,	99		27
180.	Fishing Boats in a Calm; W. Vandevelde,	13		50
181.	A Pasticcio; David Teniers the Younger,	22		44
182.	Landscape and Figures; A. Vandevelde,	"		49
183.	Sea Piece; Backhuysen,	"		15
184.	Physician and Patient; Steen,	"		42
185.	Boar Hunt; Snyders,	"		41
186.	Landscape and Figures; Du Jardin,	23		21
187.	Landscape; Ruysdael,	,,		39
188.	Landscape and Figures; Pynaker,	"		34
189.	Figures at Door of an Alehouse; Lingelbach,	"		28
190.	Wood Scene; Vander Heyden,	23		48
191.	Landscape; R. Wilson,	22]	103
192.	Landscape and Figures; Both,	22		19
193.	Small do. do.; School of Berghem,	23		16
194.	Architectural Composition of Ruins, &c., &c.			
	Ghisolfi,	99		24
195.	Woodland Scene; Rembrandt,	22		36
196.	Dutch Landscape—Sunset; Ossenbeck,	29		29
197.	Landscape; Rembrandt,	22		36
198.	Landscape and Cattle; A. Vandevelde,	99		49
199.	Do. do.; Berghem,	99		16
200.		22		39
201.	Farrier's Shop; Du Jardin,	23		21
202.	Peasants playing at Skittles; D. Teniers the			
002	Younger Interior of a Cathodral a Noofe	99		44
203.	Interior of a Cathedral; Neefs,	33		29
204. 205.	Ruins and Figures; Ghisolfi,	99		24
206.	Interior and Figures; Greuze, Landscape and Figures; Vander Meulen,	22		25
207.	The Combat; W. Etty,	99		49
208.	John Knox dispensing the Sacrament; Wilkie,	22	1	67
209.	Temple of Minerva; H. W. Williams,	22		00
210.	Ariel and Caliban; D. Scott,	99	1	
211.	Infant Hercules; W. Dyce,	99		95 64
212.	Ariadne in Naxos; after Titian,	33		47
213.	The Marriage in Cana; Study from Veronese,	"		55
214.	St John Preaching; do do.	22		55
215.	Woodland Scene; Hobbema,	99		27

No.				
216.	Rocky Landscape, with more fully described Figures; Both,	bed at	page	19
217.	Battle Piece; Borgognone,	22		18
218.	Skirmish of Cavalry; do.,	,,		18
219.				
to	Marbles and Bronzes,	22	56-	-58
256.				
257.)			
to	> Drawings by J. F. Lewis,	99	78-	-86
320.)			
321.	Landscape; Doughty,	22		63
322.	Decollation of John the Baptist; Feti,	22		22
323.	Dead Christ; Guido Reni,	22		26
324.	The Crucifixion; Copy from Rubens,	27		38
325.	Edmund Burke; Sir J. Reynolds,	22		93
326.	The Entombment; Copy from Titian,	"		48
327.	The Marquis di Guasto and his Mistress; Co	ру		
	from Titian,	22		48
328.	Figures of Saints; A. Christie,	17		62
329.	St Peter, and another Apostle; after Guido,	77		26
330.	,	,,,		55
331.	The Transfiguration; Copy from Raphael,	9.9		35
332.	Professor Wilson; Raeburn,	22		90
333.	The Hon. Mrs Graham; Gainsborough,	99		69
334.	The Disobedient Prophet; Graham,	99		78
335.		,,,		91
336.		,		74
227	Heffernan,	22		96
337.	Viscount Melville; Smith,	22		55
339.		37		e) e
000.	Nine Drawings, by Tourny, from the picture of the Coronation of the Virgin, by Fra			
	Angelico da Fiesole,			28
	zingonou da i tosoro,	3.9		AL C

CATALOGUE.

The different collections and contributions are distinguished in the Catalogue as follows:—

Royal Institution .		٠	R.I.
Torrie Collection .	•		T.
Royal Scottish Academy			R.S.A.
Property of the Board			в.м.
Association for Promotion	of Fine	Arts	A.
Marquis of Abercorn			AB.
Henry Raeburn, Esq.			R.

ANCIENT MASTERS.

ALBANO.

Francesco Albano, born at Bologna in 1578, was at first placed under Denys Calvart, but afterwards became, along with Guido, a pupil of Ludovico Caracci. He enjoyed a high reputation in his day, and executed many important commissions in Rome and Bologna. He died in his native city in 1666.

54. Marriage of St Catherine.

AB.

Canvass, 8 ft. 4 in. by 6 ft. 3 in., upright.

This is a very important specimen of Albano, and his style is favourably represented by it.

BACKHUYSEN.

Ludolf Backhuysen or Backuizen was born at Embden in 1631. He was sent to Amsterdam, and placed in a merchant's office. His drawings of shipping having attracted much attention, he devoted his time entirely to art, studied painting under Everdingen and H. Dubbells, and attained eminence as a painter of sea pieces. In representing stormy effects, none but Ruysdael has surpassed him. His etchings of shipping, thirteen in number, are, for truth and spirit, about the best that have been executed of subjects of that class. He died in 1709.

183. Return of Small Craft into harbour during a brisk gale; figures on the jetty are observing the entrance of a vessel.

Canvass, 1 ft. 11 in. by 1 ft. 5 in., oblong.

BASSANO.

JACOPO DA PONTE, usually called IL BASSANO, was born at Bassano, in the Venetian State, in 1510. He received his first instructions in art from his father, Francesco da Ponte, and afterwards studied under Bonifazio at Venice. His best works are his portraits, which are remarkable for broad and simple treatment. After attaining considerable celebrity at Venice, he returned to Bassano, and became the founder of a school that aimed at rendering Nature in her commonest aspects. He was also noted for the quality of his colouring, which—his greens in particular—had a kind of vitreous sparkling appearance. But, with the exception of his portraits, his works, and those of his school, have fallen in estimation, as, in the style of art he chiefly cultivated, he has been greatly excelled by the Dutch Masters. He died in 1592. His four sons-Francesco, Giambattista, Leandro, and Girolamo-were all brought up by him as painters. Francesco, the eldest, was the most distinguished.

49. The Portrait of a Senator.

R.I.

Canvass, 4 ft. by 3 ft. 2 in., upright.

A work of the highest excellence, in execution, and for truth and simplicity of treatment.

Purchased from the Marchioness of Pallavicino.

155. Christ Driving the Buyers and Sellers out of the Temple.

R.I.

Canvass, 7 ft. 6 in. by 6 ft., oblong.

BERGHEM.

NICHOLAS BERGHEM OF BERCHEM, born at Haerlem, 1624. He seems to have taken the surname of Berghem, for his father, an artist of little note, was named Pieter Claas van Haerlem. He was instructed by his father, Van Goyen, and J. B. Weeninx, and excelled in painting landscapes with figures and cattle, many of which have been admirably engraved. His etchings are much prized by collectors. From the kind of scenery of which many of his landscapes are composed, it is probable that he visited Italy. He died at Haerlem in 1683.

199. A small highly finished Cabinet Picture, in which cattle are represented standing in the water, tended by a herd-boy.
 Panel, 12½ in. by 9¾ in., upright.

BERGHEM, SCHOOL OF.

193. A small Landscape, with Figures.

Panel, 12 in. by 9½ in., oblong.

т.

BERNAZZANO.

Bernazzano of Milan. It is said that he flourished about the year 1536, and was a follower of Da Vinci; but the picture in the Gallery is evidently in a style of much later date.

159. Landscape, with Groups of Monks engaged in Devotion. R.I. Canvass, 4 ft. $1\frac{1}{2}$ in. by 3 ft. 1 in., oblong. Painted with very considerable execution and force.

BOL.

FERDINAND Bol., born at Dort in 1611, died about 1681. He was educated in the school of Rembrandt, and was a successful imitator of his master, particularly in his portraits. His etchings are highly estimated.

158. Portrait of Professor Von Atten.

R.I.

Canvass, 2 ft. $5\frac{1}{2}$ in. by 1 ft. 11 in., upright.

BONIFAZIO.

Bonifazio or Bonifacio, called Veneziano, born at Venice (some say Verona) in 1491. He was a pupil of Palma Vecchio, and studied closely the works of Titian. His style is broad and simple, and in colour he nearly approaches Titian. His best works are in Venice, where he died in 1553.

156. The Last Supper. Landscape seen through columns in the back-ground.

Canvass, 9 ft. 3 in. by 4 ft. 7 in., oblong.

BORDONE.

Paris Bordone was born at Trevigi in 1513, and died at Venice in 1588. He was one of Titian's most eminent pupils, but seems to have looked much at the works of Giorgione. In his portraits—there are many in Genoa—he often competes successfully with his master.

160. Lady at her Toilet.

R.I.

Canvass, 4 ft. 7 in. by 3 ft. 2 in., oblong.

This picture formed one of the small, but select collection of the Duke of Grimaldi. Upon the death of the Duke, some years ago, part of his collection was inherited by the Marchioness Pallavicino, from whom this picture was purchased. The subject is probably meant to represent Judith preparing to go to the tent of Holofernes.

BORGOGNONE.

JACOPO CORTESE, called IL BORGOGNONE, was born at St Hippolyte, in Franche Conté, in 1621, and died at Rome in 1676. This artist was sometime in the army, and seems to have imbibed a taste for battlepieces, which he painted with the dash and spirit appropriate to such subjects. He etched a set of eight battles, signed Giac. Cortese, fec., and a set of four, signed J. C. They are freely and cleverly executed.

- 217. A very spirited Battle-Piece, representing a skirmish of cavalry; in the foreground, a fallen white horse is conspicuous.

 Canvass, 1 ft. 10½ in. by 1 ft. 1¼ in., oblong.
- 218. A Skirmish of Cavalry, in which the combatants in the central group use fire-arms.
 Canvass, 1 ft. 10½ in. by 1 ft. 1¼ in., oblong.

BOTH.

Jan Both was born at Utrecht in 1610; Andrew Both, his brother, about two years afterwards. They went together to Italy, and executed many pictures of the scenery of that country, enlivened with figures and cattle. The elder brother painted the landscape, and the younger the figures, and their pictures are highly prized for clearness, glowing colour, and atmospheric effect. When at Venice in 1645, one of the brothers, returning home one evening, fell into the canal and was drowned. The surviving brother returned to Holland, and died about five years afterwards. Some writers maintain that it was Andrew who was drowned, and Jan returned to Holland and employed Polembreg to paint figures in his landscapes; others, that the number of pictures in Holland of figure-subjects by Andrew—fairs, merry makings, charlatans, etc.—prove that he was the survivor. They executed several very spirited etchings.

59. A Landscape.

R.I.

Canvass, 2 ft. 4 in. by 1 ft. $7\frac{1}{2}$ in., oblong.

R.I.

- **216.** A rocky Landscape, with Figures. Sunset. T. Canvass, 1 ft. 11 in. by 1 ft. 6 in., oblong.

 Andrew Both.
- 176. Landscape and Figures.

 Canvass, 3 ft. $5\frac{3}{4}$ in. by 3 ft. $3\frac{3}{4}$ in., upright.

 Jan Both.
- 192. A rich, warm Landscape, with mounted Figures, of considerable size.

 Panel, 1 ft. 10\frac{1}{4} in. by 1 ft. 4 in., oblong.

 Jan Both.

CAMBIASO.

Luca Cambiaso, or Canglagio was born in Genoa in 1527. He enjoyed a high reputation, and in 1583 was invited to Madrid by Philip II., who employed him in the Escurial. Died at Madrid in 1585.

41. A Holy Family.

Canvass, 4 ft. 8 in. by 3 ft. 6 in., upright.

Purchased from the Cambiaso family.

CANALETTO.

Antonio Canal, called Canaletto, born in Venice, 1697. He practised under his father as a scene painter, and went to Rome, accompanied by his nephew and pupil, Bernardo Bellotto, who painted pictures quite in the style of his uncle, and is known by the same name. Bellotto also etched a number of large plates of views in Dresden. Canaletto lived chiefly in Venice, and executed numerous pictures of the striking points in that remarkable city. He visited England in 1746, and painted various scenes in London. Many of his views in Venice are engraved; but a set of etchings by himself, remarkable for their sharp and clear style of execution, convey a much truer impression of his manner than any engravings from his pictures. He died in Venice in 1768.

151. View in Venice, looking towards the Custom-house, on the Grand Canal.

Canvass, 2 ft. $8\frac{1}{2}$ in. by 2 ft. 1 in., oblong.

Though not important in point of dimension, this is a very good example of the style of the painter.

CARACCI.

LODOVICO CARACCI, born at Bologna in 1555; died in 1619. He was a pupil of Prospero Fontana. With the aid of his relatives, Agostino and Annibale Caracci, he founded the later Bolognese School, or, as it is generally termed, the School of the Caracci. The reputation of the founders and pupils of this school stood for a long period very high, but for the last thirty or forty years it has been gradually sinking. Sir Joshua Reynolds has classed the works of Lodovico Caracci with those of the highest excellence, and his opinion, no doubt, has tended very much to support the reputation of the school; but Sir Joshua was trammelled in his writings by the notions on art that were universal in his day. He even attempted to paint the class of subjects to which the Caracci had devoted themselves, but the genius of the painter forced him, as it were, in spite of his preconceived maxims, to practise a different and far better kind of art. The consequence of the excessive admiration in this country of the pictures of the later Bolognese School is, that among the Italian works imported, in point of number they far exceed anything like a due proportion, and so productions of a far superior kind have been excluded by This is painfully apparent by the numerous examples of this school in most of the collections in this country; but, however, on the other hand, vigorous efforts are now being made to repair this misfortune by the acquisition of works of art of a higher class.

63. The Death of Abel.

R.I.

Canvass, 6 ft. $1\frac{1}{2}$ in. by 4 ft. $7\frac{1}{2}$ in., upright.

Presented by Sir Alexander Crichton, Physician to the late Emperor Alexander I. of Russia.

DOMENICHINO.

Domenico Zampieri, called Domenichino. He was born at Bologna in 1581, and was the most distinguished of all the pupils of the School of the Caracci. In that school a revival of art was attempted on the principle of combining the chief qualities in the productions of previous masters, and Domenichino seems to have directed his attention mainly to those evolved in the works of Raphael. He executed many important commissions in Rome. His fresco of the Flagellation of St Andrew, in St Gregorio—subjects from the life of St Nilo, in a chapel of the Abbey of Grotto Ferrata—and his frescos in St Luigi á Francesi, from the life of St Cecilia—are his most celebrated productions. He died at Naples in 1641.

T.

T.

169. Martyrdom of St Andrew.

Canvass, 1 ft. $4\frac{3}{4}$ in. by 1 ft. 1 in., oblong.

This little finished sketch, in which various figures, Roman soldiers and others, are introduced, is a good specimen of the skill of the artist in grouping.

173. A Thick Wood, in which is seated a naked figure about to resume his dress, as if he had been bathing.

Canvass, 1 ft. 9 in. by 1 ft. 5 in., upright.

The drawing of the trees is good, and though rather cold in colour, this picture has none of the blackness occasionally found in landscapes attributed to this master.

DU JARDIN.

KAREL DU JARDIN or JARDYN was born at Amsterdam in 1640. He was the ablest of Berghem's pupils, and, when young, went to Italy, and remained there for several years. On his return to Holland, he met with ample encouragement. Having set out on a second visit to Italy, he died in Venice soon after his arrival, in 1678, being then only in his thirty-eighth year. His pictures bring very large prices; they are generally of small dimensions, exquisitely finished, and composed of cattle and figures, well drawn and skillfully grouped. His etchings, fifty-two in number, of landscapes, figures, and animals, are excellent.

186. Halt of Horsemen at an Italian wine-house door, on the banks of a placid river, with a very steep opposite bank. In the stream are several figures wading. The time is sunset.

Canvass, 2 ft. $10\frac{1}{2}$ in. by 1 ft. $2\frac{1}{2}$ in., oblong.

201. A Farrier's Shop; before which the farrier is trimming the hind foot of an ox.

Canvass, 1 ft. $4\frac{1}{2}$ in. by 1 ft. $2\frac{1}{2}$ in., oblong.

DUTCH SCHOOL.

177. Sea-Piece.

Canvass, 22 in. by 16 in, oblong.

This picture is distinguished by the well-broken water of a rough sea in which fishing boats, on the Coast of Holland, appear struggling.

FETI.

DOMENICO FETI was born at Rome in 1589, and died at Venice in 1624. He was a pupil of Lodovico Caracci.

322. The Decollation of John the Baptist.

B.M.

Canvass, 7 ft. by 5 ft. 5 in., oblong.

Presented by James S. Wardrop, Esq., Surgeon, of London.

FIASELLA.

DOMENICO FIASELLA, called IL SARZANA. He was born at Sarzana, in the Genoese State, in 1589. Was a pupil of Gio. Batista Paggi, and died in 1659.

The figures in Nos. 136 and 145 are said to have been painted by him.

FIESOLE.

FRA GIOVANNI DA FIESOLE OF BEATO ANGELICO, from, as some allege, the preliminary title to canonization having been conferred on him by the Church, was born at Fiesole, near Florence, in 1387, and died in 1455. The works of this artist are reckoned by many, particularly by those of the modern German school of painting, to be the purest and highest examples of what is denominated Christian Art. By those who followed this style, the early types and modes by which religious subjects were represented are preserved, not from want of technical power to embody such subjects in new and varied phases,-for Masaccio and others, who were contemporary with Fiesole, successfully aimed at this,—but from the idea that, by doing so, unity of feeling is preserved, and a degree of ideality and grandeur imparted, and thus a sentiment of a higher kind attained than that involved in works where the attempt to realise the actual, results in their becoming historical compositions rather than works suited for religious services. The mind of Fra Angelico was deeply imbued with religiousenthusiasm, and though he might have gained great wealth and honours by his art, he chose rather to dedicate his talents as a painter to the service of the Church; and the more effectually to do so, he entered the Order of Saint Dominick, and never painted for money,application for his works being always made through his superior. A great number of pictures were executed by him; they are generally of small dimensions and in tempera or water colours, blended with wonderful delicacy, the gayest and most cheerful colours, and a profusion of gilding, being employed by him. He aimed at imparting grace and sweetness of expression to his figures, and succeeded admirably in representing angels and saints in glory. He executed many works in fresco. The best of these are in the church of his order, St Marco, Florence; in the Cathedral of Orvieto; and at Rome, whither he was called by the Pope, and where, in the Chapel of St Laurence in the Vatican, his frescos, illustrating the history of that saint, for many years neglected, are now highly prized.

339. A series of Nine Drawings, executed by M. Tourny for and under the superintendence of Ary Scheffer, from the celebrated picture in the Louvre of the Coronation of the Virgin.

The picture from which these drawings were made is one of Fra Angelico's most celebrated works, and was formerly in St Domenico at Fiesole. The drawings are of the same size as the picture, and embrace the whole subject, as may be seen from the coloured print placed along with them. Fra Angelico's works are rarely to be met with in this country, and they are so highly appreciated abroad, that opportunities of acquiring them seldom occur. But this series of drawings from a picture of such high excellence, executed with great care and skill, under the direction of an artist who so thoroughly appreciated the deep feeling and expression for which Fra Angelico's works are so remarkable, will serve to convey a tolerably clear impression of those qualities on account of which this ancient painter is ranked so highly.

FRANCESCHINI.

CAVALIERE MARC ANTONIO FRANCESCHINI, who was the favourite pupil of Carlo Cignani, was born in Bologna, 1648, and died in 1729.

72. Saint Jerome.

R.I.

Canvass, 2 ft. $6\frac{1}{2}$ in. by 2 ft., oblong. Purchased from the De Franchi Family.

FURINI.

Francesco Furini was born at Florence in 1604, and died in 1649. He studied Guido's works. The two examples by him in the Gallery are well coloured, and touched with much delicacy.

48. A Head of St Sebastian.

R.I.

Canvass, 1 ft. 8 in. by 1 ft. 3 in., upright.

52. A Poetess.

R.I.

Thick paper laid on Panel, 1 ft. 4 in. by 1 ft. 1. in., upright.

GAROFALO.

Benvenuto Tisio, called Garofalo, from his usually painting a gilliflower as a monogram in the corner of his pictures, was born at Ferrara in 1481, and died in 1559. He was a scholar or assistant in the School of Raphael for a year or two, and left it to return to Ferrara, where he was fully employed. Painted fresco and easel pictures, and, in the latter, in feeling sometimes approaches Raphael. His colouring is warm and rich.

146. Christ driving the Sellers from the Temple.

Panel, 1 ft. 6 in. by 1 ft. 3 in., upright.

Bought from the Duke of Vivaldi Pasqua.

GHISOLFI.

GIOVANNI GHISOLFI. Born 1623; died 1683.

194. Architectural Composition of Ruins of Roman Buildings, with fragments of Sculpture, and intermingled with figures, well designed and introduced.

Canvass, 3 ft. 10½ in. by 3 ft. 2 in., upright.

204. Classical Ruins, intermingled with figures; the pendant of No. 194. T. Canvass, 3 ft. 10½ in. by 3 ft. 2 in., upright.

GIORGIONE.

Giorgio Barbarelli, called Giorgione, was born at Castelfranco, 1477, and died, some say of the plague in Venice, in 1511. He was, along with Titian, a pupil of Giovanni Bellini at Venice. His pictures bear the impress of great power, and have a luminousness and internal glow, contrasted with a solemn and dignified repose. The figures give the idea of an elevated race of beings, and he invested his portraits with a grandeur and beauty never surpassed by Titian. His works are very scarce. There are few genuine examples in this country. No. 271 is a spirited study, by J. F. Lewis, from one of his best works—the Fête Champêtre, in the Louvre.

137. Portrait.

Canvass, 1 ft. 6 in. by 1 ft. 1 in., upright.

165. A Young Noble, on whose shoulder leans a beautiful Girl. τ. Canvass, 2 ft. 9½ in. by 2 ft. 3¾ in., upright.

GREUZE.

Jean Baptiste Greuze, born at Tournus, in Burgundy, in 1726; died in Paris in 1805. His fame mainly rests on his having imparted a degree of nationality to French art by his subjects of scenes in familiar life; yet, when elected a member of the Academy, he resigned, because he was classed as a painter of genre, and not as a historical painter. This is one of the proofs often to be met with, that artists sometimes do not know the walk of art in which they themselves are fitted to excel, and that they are often forced by their natural talent to adopt a style which, from education, or from the notions of the times, is repugnant to their acquired taste. The fact of Sir Joshua Reynolds having constantly aimed at historical or poetical subjects, is another proof. Greuze's pictures bring prices in England that are generally thought by judges of art to be extravagantly high.

205. Interior of a Cottage, with the family of a Peasant, whose handsome young wife is giving the breast to an infant, while her fresh and rosy countenance forms a striking contrast to the aged mother seated near her. A servant-girl, scouring a brass pan, completes the group.

Canvass, 2 ft. 10\frac{3}{4} in. by 2 ft. 7\frac{3}{4} in., oblong.

GRIMALDI.

GIOVANNI FRANCHESCO GRIMALDI, born at Bologna 1606, died in 1680. He was a pupil in the School of the Caracci, and followed landscape painting, a branch of art in which Annibale distinguished himself. There are various etchings by him of landscapes after Titian and Caracci, and from his own designs.

74. Landscape Composition-Italian Scenery, and Figures.

R.S.A.

Canvass, 4 ft. 4 in. by 3 ft. 6 in., oblong. Presented by Robert Clouston, Esq.

GUERCINO.

GIOVANNI FRANCESCO BARBIERI, surnamed GUERCINO, from his squinting. He was born at Cento, near Bologna in 1592. After studying sometime at Bologna he went to Rome, and, adopting the style of Caravaggio and Spagnoletto, became one of the most noted of the class of painters called *Tenebrosi*, who aimed at producing force in their works by dark shadows. He died in Bologna in 1666; having settled there twenty-four years previously, on the death of Guido. No. 164 is a good specimen of this master.

35. The Repentance of St Peter.

Canvass, 3 ft. 4 in. by 2 ft. 9 in., upright.

164. Madonna, Infant, and St John.

Canvass, 3 ft. 7 in. by 2 ft. 9 in., oblong.
Purchased from the De Franchi family.

GUIDO.

Guido Reni, generally called Guido, was born at Bologna in 1575. One of the most celebrated of the pupils of the Caracci, he attained high distinction in Rome, where he resided about twenty years, and executed many important works. On leaving Rome, he settled in Bologna, lived in great splendour, and established a school. He died in Bologna in 1642. Guido lived expensively, and the demand for his works being great, and having great facility of execution, painted rapidly to obtain money. He displayed more originality in his works than any other pupil of the Caracci, and was the great opponent of Caravaggio, and the naturalisti of that period, aiming at lightness in his colouring and elegance in his forms. He executed some etchings.

172. An *Ecce Homo*, or Christ crowned with Thorns. Canvass, 1 ft. 10 in. by 1 ft. $4\frac{3}{4}$ in., upright.

This was a favourite subject of Guido; for several pictures extremely similar to this are in different collections in Europe.

323. The Dead Christ in the arms of the Father.

R.I.

T.

R.I.

R.I.

Canvass, 6 ft. $2\frac{1}{2}$ in. by 4 ft. 2 in., upright. (*Unfinished.*)

Presented by Edward Cruickshank, Esq.

141. Peter Delivered. School of Guido.

R.I.

Canvass, 3 ft. $5\frac{1}{2}$ in. by 3 ft. 1 in., upright.

329. St Peter, and another Apostle. A copy after Guido, by S. Williams.

Canvass, 6 ft. 5 in. by 4 ft. 5 in., upright. Presented by Henry Drummond, Esq., M.P.

HOBBEMA.

MINDERHOUT HOBBEMA. Little is known regarding the history of this distinguished painter. Neither the place nor date of his birth has been clearly ascertained, but it seems to be generally admitted that he was a native of Holland, and it is supposed was born in 1629. Ruysdael and Hobbema are the two greatest landscape painters of

the Dutch school, and they hold about an equal rank. Many of their finest works are in this country. It is conjectured that Hobbema died in 1670.

- Woody Landscape, with the remarkable light pencilling of the foliage for which this artist was celebrated.
 Panel, 2 ft. 11³/₄ in. by 1 ft. 9¹/₄ in., oblong.
- 215. A Woodland Scene, with a river bank in the foreground, on which appear some small figures.

 Panel, 2 ft. 2 in. by 1 ft. 6 in., oblong.

HOEKGEEST.

GIOVACHIMO OF JOACHIM HOEKGEEST OF HOGEEST. Two pictures by this artist are in the Museum of the Hague. One is dated 1651.

69. An Architectural Subject.

R.I.

R.T.

Canvass, 5 ft. by 4 ft. 3 in., oblong. Purchased from the Cambiaso family.

HUYSMAN.

CORNELIUS HUYSMAN or HOUSEMAN was born at Antwerp in 1648, studied under Artois at Brussels, and afterwards settled at Mechlin. He died in 1727. His pictures possess considerable breadth and effect, and the figures and cattle are introduced with skill.

43. Landscape, with Cattle and Figures.

Canvass, 3 feet 10 in. by 2 ft. $8\frac{1}{2}$ in., oblong.

Presented by Robert Clouston, Esq.

LANFRANCO.

GIOVANNI LANFRANCO. Born at Parma in 1581. Studied under Agostino Caracci, and afterwards worked in Rome under Annibale Caracci. He executed many important commissions in Rome and Naples, and was the bitter rival of Domenichino. In the latter part of his life he indulged in the violent light and shade of Caravaggio. The specimen in the gallery is one of his works of that class. He died in 1647.

47. Saint Christopher.

R.S.A.

Canvass, 3 ft. 4 in. by 2 ft. 6 in., upright. Presented by Sir John Watson Gordon, P.R.S.A., R.A.

LE DUC.

JAN LE DUC or DUCQ, born at the Hague in 1636; died in 1695. At first a pupil of Paul Potter, but changed from painting cattle pieces, to corps de gardes, soldiers at cards, etc. He executed some etchings of animals, and other subjects.

178. Party at Cards.

Panel, 2 ft. by 1 ft. $5\frac{1}{2}$ in., upright. The grouping is good, and the tone clear.

LINGELBACH.

John Lingelbach was born at Frankfort-on-the-Maine in 1625. It is not known who his master was. He worked two years in Paris and six years at Rome, and went to Amsterdam in 1650, where he practised with considerable success. His subjects generally were Italian seaports, with figures, fairs, carnival scenes, etc. He was occasionally employed by Ruysdael and Wynants to introduce figures in their landscapes. There are several etchings by him of views of sea-ports, etc. He died in 1687.

189. Halt of a Waggon at the door of an Alehouse, placed on a rising ground, and overlooking a champaign country, several persons being grouped around the door.

Canvass, 1 ft. 4\frac{3}{4} in. by 1 ft. 2 in., upright.

MIEL.

JAN MIEL, also called BICKER, and by the Italians, GIOVANNI DELLA VITE, born at a village near Antwerp in 1599, and was a pupil of Gerard Seghers. He afterwards went to Rome, and became pupil and assistant of Andrea Sacchi. Various large pictures for churches were painted by him, but his talent lay in another direction, his best works being easel pictures of fairs, markets, huntings, festivals, etc. Invited to the Court of Turin, by Charles Emanuel, Duke of Savoy, who retained him in his service till his death in 1664, he painted numerous hunting subjects for, and was knighted by, that prince. His works have much force and character, but are rather heavy in tone, from his painting on a dark ground, a practice common among the Italian painters of the time. He executed some spirited etchings.

53. A Seaport, with Figures.

R.I.

T.

Canvass, 2 ft. 4 in. by 1 ft. $7\frac{1}{2}$ in., upright.

MORINELLO.

Andrea Morinello.

134. Shepherd with a Pipe in his Hand; and who appears to be singing.

Canvass, 3 ft. 1 in. by 2 ft. 4 in., upright. Purchased from the Marquis Gerini at Florence.

NEEFS.

Peter Neef or Neefs, born at Antwerp in 1570, was a pupil of Steenwick the elder. He is reckoned one of the most successful among those artists who painted interiors of churches. The figures in his pictures are generally put in by others. He died in 1651.

203. Interior of a Cathedral, with the choir in deep shadow. The clear light thrown on the transept gives effect to a group of figures moving to the baptistry for the purpose of christening an infant, and strongly resembling those from the hand of Van Thulden.

Panel, $15\frac{1}{2}$ by $11\frac{3}{4}$ in., oblong.

OSSENBECK.

JAN or Josse Van Ossenbeck was born in Rotterdam in 1627, and died in 1678. He painted many years in Italy. The picture in the Gallery is not one of the class usually treated by him, but seems an exact view of some place in Holland, and the effect is remarkable for its truth. It was for a long time attributed to Cuyp, but the signature and date, which may be recognised without much difficulty, and a certain coldness and hardness never seen in genuine works by Cuyp, leave no doubt as to the painter.

196. Scene, a Dutch Landscape; sunset effect. A flat scene with a river. In the foreground and middle distance are cattle, bathers in a river, and a town in the distance.

Canvass, 2 ft. 10 in. by 2 ft. 21/4 in., oblong.

OSTADE.

ADRIAN VAN OSTADE was born at Lubec in 1610. He came to Haerlem when very young, to study under Francis Hals, and Brauwer was his fellow pupil. His subjects consist of scenes from the every-day life of the Dutch peasantry, treated with great truth and humour, and painted in the most fascinating style as regards grouping, light

т.

and shadow, and colouring. His pictures have great depth and transparency, produced by an unctuous mode of working, exactly the opposite of Teniers, his worthy rival in the same walk of art, whose touch was sharp, and the texture of his work crisp,—thus proving that excellence in art may be attained by different means. He died in 1685, at Amsterdam, where he had been settled since 1662. His etchings, which are much admired, amount to 54.

56. Dutch Interior.

R.S.A.

Panel, 1 ft. 10 in. by 1 ft. 8 in., oblong. Presented by W. Shiels, R.S.A.

PAGGI.

GIOVANNI BAPTISTA PAGGI, born at Genoa in 1554. He was a pupil of Luca Cambiaso. Obliged to leave Genoa, on account of having unfortunately killed his antagonist in a quarrel, he lived twenty years in Florence, protected and employed by the Court. In 1600 he was invited to return to Genoa, where, according to Lanzi, he assisted very much to revive art, which at that time had greatly declined there. He died in 1629. Paggi seems to have studied the style of Coreggio, or rather his imitator, Barroccio. This specimen, and some other works in the Gallery, were obtained from one of the villas of the Doria family, near Genoa. They are marked on the back with a Ducal coronet, surmounting the letter D.

154. Riposo.

R.I.

Canvass, 2 ft. 10 in. by 2 ft. 3 in., upright.

PALMA.

Jacopo Palma, called IL Vecchio, to distinguish him from his great nephew, Jacopo Palma II Giovine. He was a native of Serinalta, in the Bergamese territory. Mistakes have occurred regarding the date of his birth, but it seems now to be ascertained that he was born about 1510. The works of Giorgione, and Titian's earlier pictures, were studied attentively by him, and his productions are remarkable for their rich tone and colour. The example in the Gallery ascribed to Palma is more like a production of one of the Flemish painters who, in the sixteenth century, attempted to introduce Italian art. Several of these devoted themselves to the study of the Florentine and Roman Schools, but De Vos, Van Balen, and others modelled their style on that of the Venetians, and this picture is probably by one of these artists.

68. The Adoration of the Shepherds.

R.I.

Panel, 1 ft. 6 in. by 1 foot 3 in., upright.

PANNINI.

GIOVANNI PAOLO PANNINI, born at Piacenza, 1691, went early to Rome, and studied under Pietro Lucatelli. He died in 1764. His position as a painter of architectural subjects, is deservedly high.

36. Interior of St Peter's at Rome.

AB.

Canvass, 5 ft. by 7 ft. 3 in., oblong.

45. Interior of the Ancient Basilica, St Paul's, beyond the walls.

AB.

Canvass, 5 ft. by 7 ft. 3 in., oblong.

A Picture of great interest and value as an admirable and truthful representation of the interior of this celebrated edifice, which was destroyed by fire in 1823. This Basilica was an object of interest to English Travellers, for it was the church in Rome of which the Sovereigns of England, previous to the Reformation, were protectors, as the Sovereigns of Austria, France, and Spain are now of St Peter's, St John Lateran, and Sta. Maria Maggiore.

PARMIGIANO.

Francesco Mazzuoli, called Il Parmigiano, born at Parma in 1503; died in 1540. He distinguished himself when very young, and successfully imitated the style of Coreggio. At the age of twenty he went to Rome, and, by the study of the works of Raphael and Michael Angelo, aimed at imparting more vigour to his style. He was employed by Clement VII., but on the sack of Rome by the army of Bourbon went to Bologna. In 1531 he returned to Parma. Being thrown into prison for breach of a contract he had entered into to paint frescos in Sta. Maria della Staccata, after his release, instead of prosecuting the work according to promise, he fled to Casal Maggiore, where he died at the age of 37. It is said that he was ruined by a mania for the study of alchemy. His endeavour to impart grace and grandeur to his works, though to some extent successful, led him to much exaggeration in the proportions of his figures. One of his best and most noted works is the Vision of St Jerome, in the National Gallery, London. It was executed by him in Rome.

58. A Head.

AB.

Canvass, 1 ft. $7\frac{1}{2}$ in. by 1 ft. 1 in., upright.

PORDENONE.

GIOVANNI ANTONIO LICINIO REGILLO, called IL PORDENONE, the name of a small town in Friuli, where he was born in 1483. In

Venice he formed an intimacy with Giorgione, who painted a well-known portrait of him as David with the Head of Goliah. He held so high a position as an artist, as for a considerable time to have maintained a course of rivalry with Titian. He died at Mantua in 1550. The specimen (No. 131) in the Gallery is not one from which a fair estimate of his talent can be formed; but if, as some maintain, the Adoration of the Magi (No. 65) is by Pordenone, the anxiety said to have been evinced by Titian during the contest, may easily be accounted for.

131. Christ on the Mount of Olives.

R.I.

Canvass, 5 ft. $10\frac{1}{2}$ in. by 3 ft. less $\frac{1}{4}$, oblong. Purchased from the Doria family.

POUSSIN, G.

GASPAR DUGHET, better known by his adopted name of Poussin. His father was a Frenchman, settled in Rome, and Gaspar was born there in 1613, and died in 1675. Some make the dates 1606 and 1660. Nicholas Poussin, who had married his sister, having remarked his taste for landscape painting, advised him to follow that walk, and gave him the benefit of his able instructions. He became an excellent painter, and imparted to his style, modelled at first on that of his distinguished brother-in-law, striking peculiarities entirely his own. In Italy, landscape painting received its first impulse from Giorgione and Titian; they bestowed great attention on their backgrounds, and occasionally painted pictures in which the interest attached to the landscape is nearly equal to that given to the figures. No direct consequences, however, followed from their example till Annibale Caracci, in his effort to revive art at the close of the sixteenth century, directed attention to that fascinating department of it by executing several landscapes, which by many are more highly prized than his more ambitious figure compositions. In this direction he was followed by Domenichino, Albano, Guercino, and Grimaldi. Landscape painting was carried still higher by Nicholas Poussin; and as treated by Claude and Gaspar Poussin, who introduced a closer imitation of Nature, and reduced the figures to the rank of mere accessories in their compositions, -landscape painting became an independent line of art. G. Poussin's landscapes are composed in general from studies in the compagna of Rome and surrounding country, worked out with the feeling of a mind largely embued with classical associations, and tending towards melancholy reflection, by contrasting the glory of the past with the decadence of the present; while Claude, rejoicing in the never fading beauty of the Italian sky, from the scenery around him, and the architectural remains of the past, endeavours to realize

the classic age when in its greatest vigour. There are eight etchings by G. Poussin—four circular and four oblong—executed with much delicacy.

171. A Land Storm.

T.

Canvass, 2 ft. $7\frac{3}{4}$ in. by 1 ft. $9\frac{3}{4}$ in., oblong.

The branches of the trees, the drapery of the figures, and their action, proclaim the violence of the tempest before which man and cattle are succumbing.

POUSSIN, SCHOOL OF.

132. A Landscape with Figures.

R.I.

Canvass, 4 ft. 3 in. by 3 ft. 3 in., oblong.

Purchased at Rome.

PROCACCINI.

GIULIO CESARE PROCACCINI, born in Bologna in 1548; died at Milan in 1626. His father, Ercole Procaccini, founded a school of art at Milan, which had very considerable success, and was patronized by the Borromeo family. He had two brothers and a cousin who were painters. Ercole's oldest son, Camillo, was the most distinguished. Among the works of the masters held up for imitation in this school, those of Coreggio were studied most.

147. Cupid.

R.I.

Canvass, 3 ft. 2 in. by 2 ft. 3 in., oblong. Purchased from the De Franchi family.

170. A dead Christ laid on a bier; a Magdalene seated on one side; on the other a group of angels.

Canvass, 17 in. by 11 in., oblong.

This is a masterly sketch, evidently, for a large lunette.

PYNAKER.

ADAM PYNAKER, born in 1621, at Pynaker, a small town between Delft and Schiedam; died in 1673. He was one of those landscape painters of the low countries who, influenced by the works of Claude and Poussin, went to Italy to study art. In the forms of his trees and mountains, his style, which is well exemplified by the picture in

the collection, has some affinity to those of John Both; but his effects and colour, are greyer and greener, and not so tender as Both's.

188. Recesses of a Forest, with a fine effect of morning light descending through the interstices of the trees, and shewing a picturesque mountain background. On the right, in the foreground, are a cow, a boy, and his dog. The foliage is richly handled.

Canvass, 3 ft. by 1 ft. 8 in., upright.

RAPHAEL, COPY FROM.

RAPHAEL, or RAFFAELLO SANTI or SANZIO, born at Urbino, in 1483; died at Rome in 1520. By almost universal opinion, Raphael ranks as the greatest of painters. After the death of his father, Giovanni Santi, who was his first instructor, he was placed under Pietro Perugino, the most distinguished painter of the period. In 1504 he visited Florence, where, as is proved by his cartoons at Hampton Court, he studied assiduously the works of Masaccio in the Church of the Carmine, and improved his style in colour and effect by the example of Fra Bartolomeo, with whom he was on terms of intimacy. Except during the periods occupied by three short visits to Perugio, Bologna, and Urbino, he seems to have lived in Florence from 1504 to 1508, when he went to Rome on the invitation of Pope Julius II. He then commenced his celebrated frescos in the Vatican, and executed numerous other commissions. On the death of Julius in 1513, his employment on the various important works in which he was engaged, was continued, and his great powers kept constantly in exercise. The works of Raphael are divided into three classes. His first style when under the influence of Perugino's manner. His second when he painted in Florence from 1504 to 1508; and his third style which is distinguishable in works executed by him soon after he had settled in Rome. Each of these styles has its devoted admirers. Those who incline to art, with reference to its being employed in the service of religion, prefer the first manner as embodying purity and religious feeling. His last manner, perfected at a time when the taste for classical learning and art was strongly incited by the discovery of important examples of the classic period, is held by many connoisseurs as the only kind of true art; while his middle, or Florentine style, is admired as the result of a harmonious combination of all his artistic qualifications. In all these different styles he has left works of high excellence. The Coronation of the Virgin in the Gallery of the Vatican, and the Spozalizio, or Marriage of the Virgin, in the Brera Gallery at Milan, belong to the first period. The St Catherine, in the National Gallery in London; the Entombment of Christ, in the Borghese Gallery at Rome; La Belle Jardinière, in the Louvre, to his second period. While the St Cecilia, at Bologna; the Madonna di San Sisto, at Dresden; the Cartoons, at Hampton Court; the Transfiguration, and all the Vatican frescos,—except Theology, or the Dispute on the Sacrament, the first he executed on his arrival from Florence,—are in his third manner, or that which peculiarly marks the Roman school in its highest development. Raphael died in Rome on 6th April 1520, the anniversary of his birthday. The example in the Gallery (331) is a copy of the same size as the original, executed with great care, and very considerable success by Gregor Urquhart, and its acquisition was strongly recommended by Sir David Wilkie.

331. The Transfiguration by Raphael.

R.I.

Copied from the original in the Vatican, by G. Urquhart. Canvass, 13 ft. 4 in. by 9 ft. 2 in, upright.

REMBRANDT.

REMBRANDT GERRITZ, commonly called REMBRANDT VAN RHYN (1606 or 1608-1669). His father was a miller on the banks of the Rhine, between Leyderdorp and Leyden. He attended, for a short time, the Latin school at Leyden, and after studying art three years under Jacob van Swanenburg, and for a very limited period with Pieter Lastman at Amsterdam, and Jacob Pinas at Haerlem, he returned home and devoted himself to the study of Nature. He settled in Amsterdam in 1630, and died there in October 1669. Rembrandt holds the chief place among the masters of the Dutch school; his power and originality are exemplified in almost every branch of art; he carried light and shade farther than any other painter, at all events he made more use of this important art-element, introducing it as the leading principle into all his compositions, whether scripture subjects, scenes in ordinary life, portraits or landscapes. His etchings are more highly prized than those of any other artist, being remarkable as evolving, by apparently simple means, much expression, character, and effect; and for embracing a great variety of subjects, in different walks of art. He had many pupils. Eeckhout was one of his most successful imitators, and Ferdinand Bol and Flink have been classed as his rivals in portrait painting. No. 37 is from the collection of the Marquis of Abercorn. No. 195 and 197 are specimens of his style as a landscape painter, and Nos. 304, 305, 306, and 307, are spirited studies by Mr J. F. Lewis, A.R.A., from well-known examples in the Louvre.

37. The Deposition from the Cross.

AB.

Canvass, 6 ft. 6 in. by 5 ft. 10 in., oblong.

195. A close Woodland Scene.

Canvass, 2 ft. 33 in. by 1 ft. 9 in., oblong.

The light is streaming down through the openings in a thick wood, the deep shadows of which give effect to the strong gleams of sunshine thus partially admitted. In the foreground are mendicants; in the middle distance, a lady and gentleman walking are followed by a coach drawn by two white horses.

197. A spirited sketch for a Mountain Landscape, in which grand chiaro-scuro is produced by a few touches of a rapid pencil.

Panel, 1 ft. $3\frac{1}{2}$ in. by $11\frac{1}{2}$ in., oblong.

RESCHI.

PANDOLPO RESCHI, born at Dantzic in 1643. He went to Italy when young, and was an able pupil of Giac. Borgognone. He died in 1699.

153. A Battle-Piece.

R.I.

T.

Canvass, 4 ft. 9 in. by 3 ft. 1 in., oblong.

ROMANO, GIULIO.

Giulio Pippi, generally known as Giulio Romano. He was born at Rome in 1492, and being placed in the school of Raphael, became his most distinguished pupil. He was entrusted by Raphael with the execution of many of his designs, appointed his co-heir along with Penni, called II Fattore, and recommended to be employed to complete his unfinished works in the event of surviving him; accordingly he was so employed. His most important compositions were executed at Mantua, for the Duke Gonzaga. All his aims were directed towards trying to realize ancient classic art, for which, in the sixteenth century, in Italy in particular, there was great enthusiasm. His designs were mostly illustrations of the mythology and poetry of the Greeks. He died in 1546.

174. Battle-Piece.

T.

Canvass, 2 ft. 1 in. by 1 ft. $6\frac{1}{2}$ in., upright.

This is a finished sketch for the left-hand group in the vast fresco of the Battle of Constantine and Maxentius, in the Vatican, which was commenced by Raffaello, but finished by Giulio, upon the premature death of his master.

ROSA.

SALVATOR ROSA was born in the neighbourhood of Naples in 1615. His first instructor in art was Francesco Francazano, who had Some of his landscapes attracted the notice married his sister. of Lanfranco, who, purchasing them, enabled and encouraged the young artist to pursue his studies. He became a pupil of Aniello Falcone, a painter of battle-pieces, and afterwards of Spagnoletto. Having gone to Rome, he was employed to paint an altar-piece and some other works by the Neapolitan Cardinal Brancacci; and he accompanied Prince Carlo de Medici to Florence, and executed several important works for him. After a residence of nine years, he returned to Rome, where he died in 1673. Salvator has a great reputation as a painter, and he owes this mainly to his landscapes, which, though faulty in many respects, arrest attention by originality in subject and treatment, being generally representations of wild and savage scenes, calculated to call forth romantic impressions, and executed with a freedom and decision remarkably appropriate. Salvator etched numerous subjects highly characteristic of his peculiar style.

167. Landscape and Figures.

T.

Canvass, 3 ft. $2\frac{1}{4}$ in. by 1 ft. 8 in., oblong.

The scene is the shore of a wild Lake, on which appear several armed Bandits. A rocky boundary, on the further side, occupies the middle distance on the right, and declines, so as to give a distant view towards the left hand. In the foreground, left side, there is a group of trees.

RUBENS, COPY FROM.

Peter Paul Rubens, born 1577, at Siegen, in Westphalia. His parents were natives of Antwerp, which they had left on account of religious disturbances. They settled in Cologne in 1578, and remained till 1587, when Rubens' father having died, his mother returned with her family to Antwerp. He was first placed under Verhaagt, a landscape painter; however, inclining more to historical painting, he became a pupil of Van Oort, but soon quitted his school for that of Otho Van Veen or Venius, who then enjoyed a high reputation, and after studying four years with that painter, went to Italy in 1600. He entered the service of Vincenzio Gonzaga, Duke of Mantua, but spent a considerable time at Venice and Rome studying, and making copies for the Duke. In 1605 he was sent on a mission by the Duke to Philip III. of Spain, and on that occasion painted several portraits of Spanish noblemen. After an absence of upwards of eight years, Rubens returned to Antwerp in 1608, on account of the illness of his mother, but she died before he had

accomplished the journey. He intended to return to Mantua, but he was induced to remain by the Archduke Albert, Governor of the Netherlands. In 1620 he visited Paris by invitation of Maria de Medici, and in 1625 completed the series of sketches for the pictures destined to adorn the new palace of the Luxembourg. was sent by the Infanta Isabella, widow of the Archduke Albert, on a diplomatic mission to Philip IV. of Spain in 1628, and in the following year on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died very rich at Antwerp in 1640. Rubens was the acknowledged head of the Flemish school. By the expression of powerful and energetic action and strongly marked character, dexterous execution and brilliant colouring, he successfully embodied the tendencies of the age in which he lived to pleasures of sense, strong passion, and stirring action; and criticism, while justly condemning the coarseness and almost grossness of the conception of his subjects, especially where the nude figure is introduced, is in a manner carried away by the spirit of joyousness and animal vigour conspicuous in his works, while the truthful manner in which he viewed Nature confirmed his success. The style of Rubens has had very great influence on the English School, and has operated in a way partly beneficial and partly hurtful. For though brilliancy of colouring may have been gained, deficiency in tone, and a tendency in the carnations to an excess of red and white, operate as drawbacks. The only example of Rubens' style in the Gallery is a copy by Reinagle (whose copies are noted for fidelity), from the original, and of the same size, of the celebrated picture of the Crucifixion in the Museum at Antwerp. This solemn and touching event is represented under the effect of bright sunshine-with a display of vigorous action—and no attempt is made, by form or expression, to embody the solemnity of an occurrence in which these qualities must have been leading points. Nos. 274, 314, and 315, are spirited studies from celebrated works of Rubens by J. F. Lewis.

324. The Crucifixion; by Rubens. Copied from the original in the Museum at Antwerp, by R. R. Reinagle, R.A.

R.S.A.

Canvass, 14 ft. 6 in. by 10 ft. 4 in., upright. Presented by Mrs Robertson of Ednam House, Kelso.

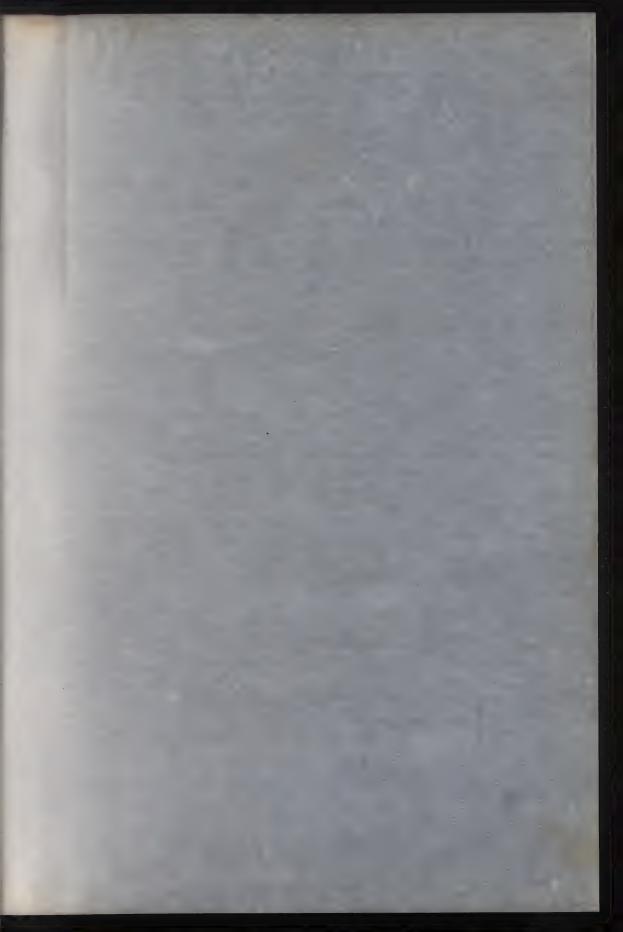
RUYSDAEL.

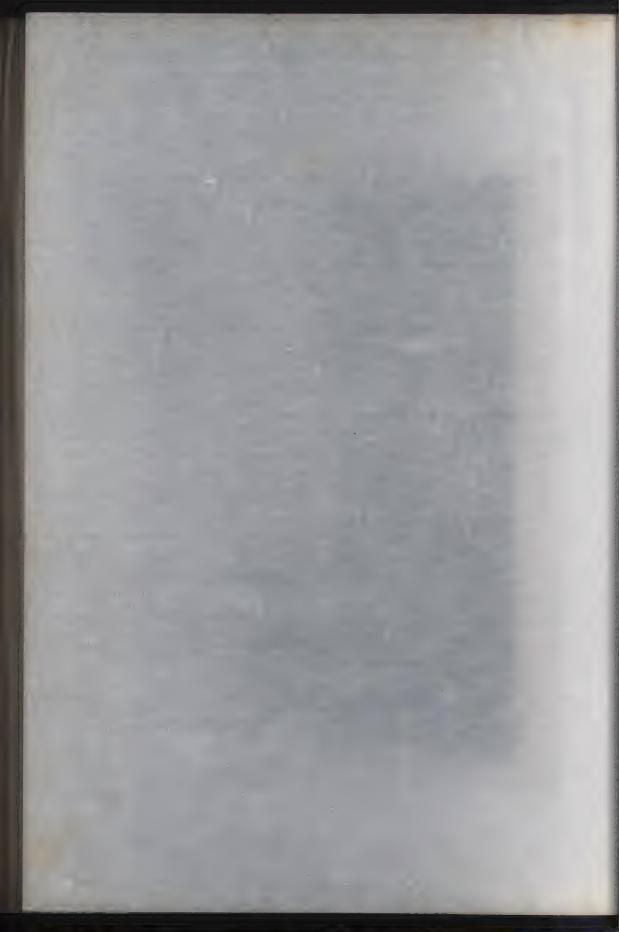
JACOB RUYSDAEL or RUISDAEL was born at Haerlem—the date of his birth is uncertain, some make it 1636, others 1630; he died in 1681. It is said, that for some years he directed his attention to the study and practice of surgery, but was advised by his friend, Nicholas Berghem, to devote his time to painting. In his pictures the trees are excellent in form, the foliage is touched with sharpness and





LANDSCAPE





SCORZA. 39

precision, and the skies are light and floating. His style of composition is entirely original, and may be said to be characterised by a certain compactness in the arrangement. The Italian landscape painters have generally groups of trees at the sides and running out of the picture; in Ruysdael's compositions the trees are almost always massed within the picture. Ruysdael and Hobbema hold about an equal position, namely, that of the best landscape painters of the Dutch School, but Ruysdael was also equally eminent for his sea-pieces. His etchings, seven in number, are much prized by collectors.

187. A Wood Scene on the banks of a sluggish river, with small figures angling.

Canvass, 2 ft. 5 in. by 2 ft., oblong.

200. Landscape. There is a river in front, a richly wooded and broken bank in the middle distance, and the spire of a church more remote. On the left is a group of those gnarled oaks for delineating which Ruysdael was so famous. The figures are painted by Ph. Wouvermans.

Canvass, 6 ft. $4\frac{1}{2}$ in. by 4 ft. $5\frac{1}{4}$ in., oblong.

SCORZA.

SINIBALDO SCORZA, born at Valtaggio, in the Genoese State, in 1589, died in 1631. He was a pupil of Batista Paggi. The two pictures (136, 145), when they were acquired by the Royal Institution, were stated to be joint works by Scorza and Fiasella-the landscape by the former, the figures by the latter. But from the description given by Lanzi of Scorza's style, it rather appears that they are entirely his production. Lanzi says of Scorza, that he was an excellent painter, and enlivened his pictures by figures and animals in the style of Berghem, and it would be difficult to name an artist in Italy who so successfully engrafted the Flemish style on his own. He mentions, that in collections there are specimens by him in sacred subjects and classical fables. That he also painted in miniature, if, indeed, his oil-paintings, from the care bestowed on them are not themselves to be called miniatures. This description of Scorza's style applies most exactly to the above two pictures, whether the landscape, or the figures be considered. Whereas Fiasella is said to have been much employed in painting Scripture subjects for churches, and, from impatience, often to leave neglected his works, or left them to be finished by his pupils.

136. A Landscape, with Figures. (The Story of Baucis and Philemon.) The Figures said to be by Fiasella.

Canvass, 2 ft. 4\frac{1}{4} in. by 1 ft. 6\frac{3}{4} in., oblong.

145. A Landscape and Figures.

R.I

The Figures (the Story of the Peasants of Lycia turned into Frogs) said to be by Fiasella. Canvas, 2 ft. $4\frac{1}{2}$ in. by 1 ft. $6\frac{3}{4}$ in., oblong.

SEBASTIANO DEL PIOMBO.

FRA SEBASTIANO DEL PIOMBO. His original name was Luciano. but the Pope having bestowed on him the office of Keeper of the Seal of his Chancery (it is impressed on lead, piombo), to fill which it was necessary for him to take the religious habit, he assumed the above name and title. He was born at Venice in 1485, and studied under Bellini and Giorgione. He was invited to Rome by the munificent Patron of the Arts, Ghigi, the banker, and executed many important works there. Michael Angelo aided him with designs for his pictures, colouring being Sebastiano's forte,—in the hope of enabling him successfully to rival Raphael, of whose immense reputation that great artist was somewhat jealous. In this competition his powers were tasked by his picture, the Raising of Lazarus, now in the National Gallery of London, and one of the most valuable works in the Kingdom; it is of the same dimensions as Raphael's Transfiguration, and both were commissioned at the same time by Cardinal Giulio de Medici, and though, by general opinion, the palm was adjudged to Raphael, Sebastiano's picture created very great admiration. portraits are of the highest class, and, like his other works, bring very large prices. He died in 1547. A correct impression of the powers of this great artist cannot be formed from the specimen ascribed to him in this collection.

71. Bacchus and Ariadne.

R.I.

Panel, 4 ft. by 3 ft. 6 in., oblong. Purchased from the Collection of the Duke of Vivaldi Pasqua.

SIRANI.

ELISABETTA SIRANI, daughter of Giovanni Andrea Sirani, born at Bologna in 1638. She was instructed by her father, but devoted herself assiduously to the study of the works of Guido. She was possessed of great perseverance, for though her career was very short, not having survived her twenty-sixth year, she left about one hundred and fifty pictures, including portraits and several etchings, all evincing much taste and talent. She died from poison administered by her servant.

73. St John.

R.I.

Canvass, 2 ft. 5 in. by 2 ft. 1½ in., upright.

SNYDERS.

Francis Snyders, born at Antwerp in 1579, was a pupil of H. Van Balen, and at first painted fruit and still life, but afterwards attained the highest eminence as a painter of animals. He was much employed by Rubens in painting animals in his pictures, and that distinguished master again occasionally introduced figures into large compositions by Snyders, of dead game, fruit, etc. His colouring is clear and transparent, and his style and execution most admirably adapted to his subjects. The demand for the works of this painter has given rise to numerous copies and imitations being passed off as his genuine productions. He seems to have lived on terms of the closest intimacy and friendship with Rubens and Vandyck; the two celebrated half-length portraits of Snyders and his wife (exhibited in the Art Treasures Exhibition, Manchester), are reckoned by judges to be Vandyck's best works of that class. There is some difference of opinion, as to whether some etchings, executed in a bold and vigorous style, and ascribed to Snyders, are by him or by Fyt, a very able animal painter, but it appears from some others, undoubtedly by him, which possess a peculiar clearness and delicacy, that the disputed etchings are by Fyt. Snyders died at Antwerp in 1657.

75. Bear 1		R.I.
	Canvass, 6 ft. $6\frac{1}{2}$ in. by 5 ft., oblong.	
175. Wolf		T.
185. Boar	Canvass, 7 ft. 10 in. by 5 ft. 9 in., oblong.	т
105. Doar	Canvass, 8 ft. 4 in. by 5 ft. 10 in., oblong.	1.

SPAGNOLETTO.

Josef Ribera, called Lo Spagnoletto, was born at Xativa, in the Kingdom of Valentia, in 1588, and died at Naples in 1656. He studied a few years with Francesco Ribalto, a Spanish painter of eminence; but resolved to visit Italy, and after working hard at Rome, and studying the greatest masterpieces in some other States, he went to Naples, where, attracted by the novelty and boldness of Carravaggio's style, he adopted it, and became the ablest of the naturalisti painters. He settled in Naples, and executed numerous important commissions in that city, and it is there that his best works are to be seen. Salvator Rosa and Guercino are numbered among his pupils. He executed about eighteen or twenty etchings all marked by force and freedom.

50.	A Mathematician. Canvass, 4 ft. 2 in. by 3 ft. 4 in., upright.	R.S.A.
64.	Martyrdom of St. Sebastian.	R.I.

Canvass, 6 ft. 6 in. by 4 ft. 9 in., upright. Presented by Charles O'Neil, Esq.

SPANISH SCHOOL.

142. Battle-Field.—Trumpets Sounding a Recall after the Battle.

B.M.

Canvass, 7 ft. 6 in. by 3 ft. 4 in., oblong. Presented by James S. Wardrop, Esq., Surgeon, of London.

STEEN.

JAN STEEN was born at Leyden in 1636, and died in 1689. He was one of the most distinguished painters of the Dutch School; for besides ranking high for his mastery over the technical difficulties of art, his drawing being good, his colouring rich, and his execution firm and careful,-in his subjects taken from occurrences in daily life around him, he displays a wonderful knowledge of human character, which he brings out in numerous scenes by ingenious combinations and with great force and individual expression; his genius approximating closely to that of Hogarth. Many scandalous stories are told of his habits of life, which are said to have led him into low debauchery; but these are little credited in the present day, for the fact, now ascertained, that though dying at the age of 53, he has left upwards of three hundred works, all carefully painted, and many of them composed of numerous figures, at once exposes the absurdity of these stories. In truth, the painter became identified in the minds of most people with the subjects he treated. In the same way many imagine, from his pictures, that Teniers was a Flemish boor, and lived in a hovel, the furniture in which consisted merely of rude benches, stools, and empty casks, and feel disappointed when they are informed that he inhabited a handsome mansion, lived in good style, and entertained people of rank and fortune.

184. Physician and his Patient.

T.

Canvass, 2 ft. $3\frac{1}{2}$ in. by 1 ft. $10\frac{1}{4}$ in., upright. The patient is a sick lady in bed, for whom the physician appears to have prescribed a glass of wine, which is being brought by another lady.

SUSTERMANS.

JUSTUS SUSTERMANS, born at Antwerp in 1597, died in 1681. He was a pupil of William de Vos—went in early life to Italy and settled in Florence, where he was made painter to the Grand Duke, Cosmo III., and afterwards received a similar appointment from Cosmo III. When Vandyck visited Florence, he painted his portrait, and there is an etching of it by him published with others of the eminent painters of the Flemish School. His portraits have very considerable merit.

61. Portrait of Alessandro Farnese.

R.I.

Canvass, 4 ft. by 3 ft. 2 in., upright. Purchased from the Gentili family.

TAVELLA.

Carlo Antonio Tavella, was born at Milan in 1668. He was a pupil of Peter Molyn, called Tempesta, but afterwards studied the works of Castiglione and Gaspar Poussin. The picture in this collection is an imitation of the style of the later painter. He died at Genoa in 1738, and is classed among the painters of the Genoese school.

39. Landscape.

Canvass, 2 ft. 10 in. by 2 ft., oblong.

R.I.

TENIERS.

DAVID TENIERS the younger, born at Antwerp in 1610-was instructed by his father, the elder Teniers. Some say that he also received instructions from Brauwer; but this is disputed. His works soon came to be in great request, and he entered on and maintained a most successful career. The Archduke Leopold appointed him his Court painter and one of his chamberlains. Don Juan of Austria occasionally resided with him at his country seat at Perth, a village between Antwerp and Mechlin, for the purpose of receiving lessons in painting, and he was patronised by Christina of Sweden, the Elector Palatine, and the King of Spain, who commissioned a vast number of his pictures. He died 1690 or 1694. In that branch of genre painting which exhibits scenes from low life, no painter of the Flemish School approaches him, and he holds an equally high position with Ostade or the best of the Dutch School. There is considerable humour sometimes displayed in his works, but they charm mostly by their truthful representation of nature, and their qualities of technical execution. Sir Joshua Reynolds says, "The works of David Teniers are worthy the closest attention of a painter who desires to excel in the mechanical knowledge of his art. His manner of touching, or what we call handling, has, perhaps, never been equalled; there is in his pictures that exact mixture of softness and sharpness, which is difficult to execute." Most of Teniers' works have been engraved -many of them by Le Bas, in a manner so admirably adapted to express the sharpness and clearness by which they are distinguished, that it would seem almost impossible more perfectly to express these qualities; yet this, perhaps, has been done by Coryn Bol in his etchings after Teniers. Teniers executed several etchings, but it is said that considerable difficulty is experienced in identifying those by him from the works by his father and Coryn Bol; but the only doubt on the subject must arise from the name. Several in a loose and undecided style may be by old Teniers, or imitations; and Coryn Bol's name occurring on various etchings identifies those by him. But in the etchings-Peasants Playing at Bowls, Peasants Shooting at a Mark, and Peasants Dancing, the sharpness and clearness produced is so remarkable, that it can scarcely be doubted that they are by his own hand. **181.** This is a *pasticcio*, or imitation of a Venetian picture of the Bassano School.

Canvass, 1 ft. $5\frac{3}{4}$ in. by $11\frac{3}{4}$ in., oblong.

202. Peasants playing at Skittles.

Panel, 1 ft. 10 in. by 1 ft. 1½ in., oblong.

The simplicity of the composition is so well set off by the clear, silvery tone of the picture, that it may be considered a favourable specimen of this master.

TIEPOLO.

GIOVANNI BATISTA TIEPOLO, born at Venice in 1697, was a contemporary of Canaletto's. The last named painter, however, choosing a comparatively humble walk, relied on representing natural scenes as he saw them, while the former—attempting to follow the footsteps of the great Venetian artists of former days, particularly Veronese, at a period when art was at its lowest ebb—though possessed of much talent, has left works that mainly exemplify the fantastic mannerism to which art of that class in his time had sunk. Mixed up, however, with much that is bad, an intelligent art-student may, in Tiepolo's works, find technical qualities of manipulation, texture and colour, from which benefit may be derived. Tiepolo died at Madrid in 1770—he had been employed there on the new palace, and it may be said, that on his death disappeared the last spark emitted by that once mighty luminary, Venetian art.

57. Anthony and Cleopatra. A Sketch.

Canvass, 2 ft. 2 in. by 1 ft. 3 in., upright.

150. The Finding of Moses.

Canvass, 11 ft. $1\frac{1}{2}$ in. by 6 ft. $6\frac{1}{2}$ in., oblong.

Presented to the Royal Institution by Robert Clouston, Esq.

TINTORETTO.

JACOPO ROBUSTI, called IL TINTORETTO, from his father being by trade a dyer (tintore), was born in Venice in 1512. He was a short time a pupil of Titian's, Ridolpi says, only ten days, and that Titian seeing some very spirited drawings in his studio, on being informed that they were by Tintoretto, ordered one of his pupils to conduct the boy home; but the story is not a very probable one. Possessed of immense energy and perseverance, he tried to unite with the colour of Titian, Michael Angelo's large style of drawing. By all accounts he studied with great diligence and success, painting during the day, and drawing from casts from the antique and the works of Michael Angelo at night. Before the age of forty he had attained a high position as an artist; and some of his most important pictures, such as the Miracle of St Mark, now in the Academy at Venice, were

painted before that time. His pictures are numerous, and many of them of vast size—the Crucifixion in the Scuola di San Rocco at Venice, one of his best works, is forty feet in length—and in the Palace of the Doge there is a representation of Paradise seventy-four feet long and thirty feet high. Tintoretto lived to the age of eighty-two, having died at Venice in 1594. Vasari says, "Of all the extraordinary persons that have practised the art of painting, for wild, capricious, extravagant, and fantastical inventions, for furious impetuosity and boldness in the execution of his works, there is none like Tintoretto." With all this extravagance, however, he always looked steadily at Nature. Nos. 135, 148, and 149, though evidently dashed off in the most rapid manner, convey a most truthful impression, by means of colour, of the different seasons of the year. His portraits are remarkable for truth; this may be satisfactorily tested by examining Nos. 40 and 44 in the collection, which are excellent examples in good preservation.

40. Portrait of a Venetian Senator.

AB.

Canvass, 3 ft. 9 in. by 2 ft. 9 in. upright.

The vessels in the background may indicate that this noble Venetian held command in the navy of the Republic.

44. Portrait of a Venetian Senator.

AB.

Canvass, 3 ft. 9 in. by 2 ft. 10 in., upright.

This portrait attracted much notice in the Manchester Art Treasures Exhibition.

70. The Request of the Mother of Zebedee's Children.

AB.

"Then came to Him the mother of Zebedee's children, with her sons, worshipping Him, and desiring a certain thing of Him. And He said unto her, What wilt thou? She saith unto Him, Grant that these my two sons may sit, the one on thy right hand, and the other on the left, in thy kingdom... And when the ten heard it, they were moved with indignation against the two brethren."—Matt. xx. 20, 21, 24.

Canvass, 4 ft. 5 in. by 8 ft., oblong.

135. Autumn.

R.I.

Canvass, 3 ft. 10 in. by 3 ft. 2 in., upright.

This picture, and Nos. 148, 149, were purchased from the Cambiaso family.

148. Summer

R.I.

Canvass, 3 ft. 10 in. by 3 ft. 2 in., upright.

149. Winter.

R.I.

Canvass, 3 ft. 10 in. by 3 ft. 2 in., upright.

161. Portrait of a Venetian Senator.

R.I.

Canvass, 2 ft. $8\frac{1}{2}$ in. by 2 ft. 4 in., upright.

TITIAN.

TIZIANO VECELLI DA CADORE. This great painter, who is allowed to have excelled all other artists as a colourist, was born at Cadore, in the Venetian State, in 1477, and was, at the same time with Giorgione, a pupil of Jan Bellini. In the biographical notices of Titian it is said. that at the age of eighteen he painted a portrait of one of the Barbarigo family that elicited great admiration; that he was employed along with Giorgione in decorating with frescos a building in Venice, and on the death of that artist in 1511, succeeded him in various important commissions in which he was engaged. Titian does not seem to have attained complete mastery over his art till he was betwixt thirty and forty years of age, for it was in 1514 that he painted, when at the Court of Alphonso I., Duke of Ferrara, among other works for the Duke, Bacchus and Ariadne, now in the National Gallery in London -this picture is in his best manner, and all his other important works appear to have been executed subsequently. His great picture of the Assumption of the Virgin, now in the Academy at Venice, was painted in 1516; St Peter Martyr in 1528; the portraits of the Emperor Charles V., who sat to him on two different occasions at Bologna in 1530, and again at the same place in 1532, immediately after which it is said, he accompanied the Emperor to Spain. Of this, however, there is no distinct proof, and it is disputed, apparently on good ground. Titian was sixty-eight before he saw Rome. visit was in 1545, and when there he painted an admirable group composed of portraits of Paul III. and his relations, the Cardinal and Duke Octavio Farnese, and the well-known painting of Jupiter and Danäe. When engaged on this last picture, he was visited by Michael Angelo, accompanied by Vasari. Titian executed many works after this. Vasari visiting him at Venice in 1566, found him busy with his pencil, and records that he derived great pleasure from his conversation, he was then aged eighty-nine. He died of the plague in Venice in 1576. Titian's portraits are of the highest class, and it was from him that landscape painting, as an independent branch of art, received its greatest impetus. It is mainly to Titian that Venetian art owes the high place assigned to it; the great and glowing power of Giorgione imparted to it a degreee of grandeur; but the efforts of Titian were more complete and longer sustained. He made no attempt by his creations to infuse into art anything spiritual or heavenly; but aimed at the exaltation of earthly existence by the representation of beautiful and dignified forms, heightened by all the charms and attractions of colour.

65. The Adoration of the Magi.

R.S.A.

Canvass, 7 ft. 9 in. by 6 ft., oblong.
This poble work was formerly in the Collection

This noble work was formerly in the Collection of the Marquis of Balbi at Genoa, where it was always held to be by Titian; it was afterwards acquired by the late Lord Eldin of this city. Some connoisseurs have considered it a work of Titian's rival,

TITIAN. 47

Pordenone; and others, Palma Vecchio, or Bonifazio Veneziano. There is no doubt, however, that is a first-rate specimen of the Venetian school, in which expression and individuality are united with the most brilliant colouring, and technical qualities in execution, such as impasto, &c., so useful to the student who judiciously applies them. The anachronism in this picture of most of the characters being represented in the costume of Venetian nobles of the artist's time, though, strictly speaking, reprehensible, in some respects gives value to the work, for the representation of statesmen, senators, captains, &c., who figured in an era when great historical events occurred, is placed before us with such truth, that, whether designated as Magi or Saints, they embody elements that can be turned to better account by the art-student than most of the conventional representations of figures generally met with in works styled Scripture subjects.

157. A Landscape. R.I.

Panel, 6 ft. 6 in. by 15 in., oblong. Bought from the Duke of Vivaldi Pasqua, to whose family it had belonged for centuries.

The history of this picture accounts for the unusual scale upon which it has been painted. It was one of four panels painted by Titian to ornament the bed of his patron, the Emperor Charles V., representing Morning, Mid-day, Evening, and Night. The subject of this picture is that of Mid-day, which the clearness of the tone, particularly in the sky and distance, sufficiently indicates. During the disturbances of the late war, this remarkable bed was taken possession of by Joseph Buonaparte, who removed the panels, and had them framed as pictures. After his departure from Spain, the bed and the four pictures were restored to their original owner, the Duke of Vivaldi Pasqua, from whom the present picture was recently purchased for the Institution.

166. Virgin and Child, and St Catherine.

Panel, 1 ft. 7 in. by 1 ft. $3\frac{1}{2}$ in., upright.

St Catherine is presenting flowers to the Infant Saviour.

212. Ariadne in Naxos. After Titian. R.S.A.

Canvass, 7 ft. 2 in. by 5 ft. 6 in., oblong.

An old copy from the celebrated Picture in the Gallery at Madrid—the companion Picture to the Bacchus and Ariadne in the National Gallery, London. It was long in the possession of W. Etty, R.A. He thought it a duplicate of the one in Madrid, a portion of the composition being left out,—the Madrid picture is 6 inches wider on each side,—and he himself supplied the deficiency.

R.I.

144. Portrait. School of Titian.

Panel, 2 ft. $3\frac{1}{2}$ in. by 1 ft. $10\frac{1}{2}$ in., upright.

Purchased from the Duke of Vivaldi Pasqua.

- **152.** Virgin and Child with St Joseph. School of Titian. R.I. Panel, 1 ft. 8 in. by 1 ft. $4\frac{1}{2}$ in., oblong. Formerly in the Collection of Count Covina, of the family of Algarottis.
- 326. The Entombment. After Titian, by the late Thomas Duncan, A.R.A., R.S.A.

 Canvass, 3 ft. 9 in. by 2 ft. 7 in., oblong.
- 327. Portrait of the Marquis di Guasto, and his Mistress as Venus.

 After Titian, by the late Thomas Duncan, A.R.A.,
 R.S.A.

 Canvass, 1 ft. 11 in. by 1 ft. $7\frac{1}{2}$ in., upright.

 (For Studies after Titian, by Lewis, see 260–266, pp. 79, 80.)

UNKNOWN.

- 60. The Elevation of the Cross.

 Canvass, 1 ft. 6 in. by 1 ft. $1\frac{1}{2}$ in., upright.

 Presented by James Johnston, Esq. of Straiton.
- 67. Half-length Portrait of the Secretary of Pope Leo X.

 Canvass, 4 ft. by 3 ft. 1 in., upright.

 Presented by Robert Clouston, Esq.
- 133. St Peter.

 Canvass, 2 ft. 8\frac{3}{4} in. by 2 ft. 2\frac{3}{4} in., upright.

 This picture possesses great simplicity and grandeur of style.

VAN DELEN.

DIRK OF THEODORE VAN DELEN, a native of Heusden, born about the year 1635. He was a pupil of F. Hals, but became a painter of architectural subjects.

62. An Architectural Subject, with Figures.

Panel, 1 ft. 9 in. by 1 ft. 64 in., upright.

VANDER HEYDEN.

John Vander Heyde of Heyden, born at Gorcum in 1637, is noted for the fidelity and minute finish of his street scenes. He travelled professionally, and took many interesting views of remarkable monuments and country seats at Cologne, Brussels, London, and other places. Died 1712.

190. Wood Scene with Deer. Panel, $11\frac{1}{4}$ in. by $8\frac{3}{4}$ in., oblong.

T.

VANDER MEULEN.

Anthony Francis Vander Meulen, born at Brussels in 1634. Peter Snayers was his instructor. Lebrun recommended him to Colbert, the minister of Louis XIV., as well qualified to represent the military achievements of that monarch, and he was accommodated with apartments in the Gobelins. He attended the king on his various campaigns, and painted for the Chateau of Marly the principal battles and sieges in Flanders. His pictures of this description are executed with very considerable ability, and are interesting as conveying a vivid impression of a marked phase in the history of his period. Many of them are engraved on a large scale. He died in Paris in 1690.

206. A progress of Louis XIV., in which that monarch is represented in a state Carriage, surrounded with a numerous cortege. The figures are carefully drawn, and well-grouped, in the landscape.

Canvass, 2 ft. 9\frac{1}{4} in. by 1 ft. 11\frac{1}{2} in., oblong.

VANDEVELDE, A.

ADRIAN VANDEVELDE, born in 1639, was a pupil of Wynants, the well-known landscape painter, but devoted himself chiefly to painting small and very highly finished pictures of cattle and figures. Many of the pictures of Wynants, and other landscape painters, were enriched with figures by him. His pictures are in great request, and bring very high prices. There are about twenty etchings by him, executed in a very masterly style. He died at Amsterdam in 1672.

182. Landscape and Figures.

Canvass, 3 ft. $5\frac{1}{2}$ in. by 2 ft. $8\frac{1}{4}$ in., oblong.

198. Cattle and Herdsmen, in a small highly finished landscape. T. Canvass, 1 ft. $3\frac{1}{4}$ in. by 1 ft., oblong.

The cattle are well drawn and richly coloured; but, from the careful finish of the trees, it is probably one of his early pictures, before he had attained the facility of handling which many of his pictures eminently display.

VANDEVELDE, W.

WILLIAM VANDEVELDE the younger, was born at Amsterdam in 1633. He received his first instructions from his father, William Vandevelde the elder, and afterwards studied under Simon de Vlieger, an eminent painter of sea-pieces. He joined his father, who

had been sometime established in England, as painter of sea-fights to Charles II.; and by an order under the Privy Seal issued in 1675, a yearly pension of £100 was granted "unto William Vandevelde the elder, for taking and making drafts of sea-fights; and the like salary of £100 per annum unto William Vandevelde the younger, for putting the said drafts into colours for our particular use." The younger Vandevelde ranks very high as a marine painter, and his works are in great request. He excelled particularly in representing calms. The elder Vandevelde died at Greenwich in 1693, and the younger Vandevelde at London in 1707.

180. Fishing-boats in a Calm, finely grouped, with much clearness and transparency of the water.

Canvass, 1 ft. 8 in. by 1 ft. $4\frac{3}{4}$ in., oblong.

VANDER WERF.

ADRIAN VANDER WERF, born near Rotterdam in 1659, died 1722. His first master was Picolett, a portrait painter, and afterwards he became a scholar of Eglon Vander Neer. He was liberally patronised by the Elector Palatine, and painted many pictures for the gallery at Dusseldorf. His cabinet pictures are noted for high finish and a smooth and enamel-like surface—the lights being relieved by, or rather softened into, a dark background.

163. A Burgomaster and his Wife.

R.I.

Canvass, 4 ft. 10 in. by 4 ft. $5\frac{1}{2}$ in., oblong.

VANDYCK.

SIR ANTHONY VANDYCK. This celebrated portrait painter was born at Antwerp in 1599. His father, according to Houbraken, was a glass painter, and it is said that his talent was fostered by his mother, who painted landscapes and was skilful in embroidery. After making very considerable progress under Van Balen, he was, in 1615, admitted as a pupil of Rubens, who was not slow to appreciate his great talents. In a letter dated 17th July 1620, addressed to the Earl of Arundel, known historically for his patronage of art, the writer states, "Vandyck lives with Rubens, and his works are beginning to be esteemed little less than those of his master. He is a young man of one-and-twenty, whose parents are persons of considerable property, and it will be difficult, therefore, to induce him to remove." Soon after this, namely, in 1621, by advice of Rubens, he visited Italy. The works of the great Venetians were the first to attract his attention. After leaving Venice, Genoa was the next city he resided in—then Rome, and he went a second time to Genoa, from whence he made a short visit to Palermo. Vandyck was five years in Italy, and from the number of portraits painted by him in Genoa-many of his best works are still there—he must have lived a considerable portion of the period in that city. On his return to Antwerp in 1626, he executed various pictures for churches, and the portraits classed among those painted in his Flemish style; the series of cabinet portraits of the painters of his day, engraved by Vostermans, etc., and most of which are now in the possession of the Duke of Buccleuch, were also painted at this time. Ît is stated, that about 1630-31, Vandyck visited England, and, meeting with no encouragement, remained only a short time. However, there is no satisfactory proof of this; but in 1632, he came to England by invitation of the Earl of Arundel, at the command of Charles I. He was lodged at Blackfriars, was soon afterwards knighted, and had a pension of £200 a year settled on him. His commissions were now numerous, he was enabled to live in great style, entertained people of high rank, and had a country house at Eltham in Kent. His wife, Marie Ruthven, by whom he had one daughter, was the daughter of Patrick Ruthven, physician, fifth son of Lord Gowrie. Vandyck died in London in 1641, leaving property to the amount, it is said, of about £20,000. Only twenty years are included within the time when Vandyck left the studio of Rubens, till the period of his death, and during that short career, the number of pictures executed by him, on what is thought to be good authority, seems almost incredible, for in Smith's Catalogue Raisonné of the Works of the Dutch and Flemish Painters, there are descriptions and interesting particulars of upwards of 950. This artist's works may be classed as executed in three distinctly marked styles—those painted in Italy during his residence of five years, from 1621 till 1626; they are distinguished by deep tone and colour, and dignity of character and expression. His productions between 1626 and 1631, when he lived in Flanders, are known as done in his Flemish style; these works are executed with much impasto or body of colour in the lights, and transparency in the shadows. And his portraits painted in England between 1631 and 1641, noted for grace and elegance, but many of them often slight in execution, or done partly by assistants. Vandyck's biographers and critics generally dwell at great length on his Scripture subjects, and express regret that he devoted so much of his time to portrait painting; but different notions seem to be now gaining ground. No Scripture subjects by Rubens or Vandyck, or produced in any of the later schools, will stand comparison, for purity of feeling and appropriate technical execution, with the works of the earlier masters; and the allegorical pieces so much in vogue in the seventeenth century, are little in accordance with the ideas of the present time. But the portraits by Vandyck are all interesting and valuable histories, recorded with marvellous truth and vividness, of characters who played important parts in an era noted for great events.

Vandyck's etchings are admirable. Several of the plates in the

collection of portraits of artists, are etched by him. The impressions of those that were thrown off, when the heads merely were etched, are of great value, indeed, in expression and spirit, they have never been equalled.

42. A Duchess of Savoy.

AB.

Canvass, 7 ft. 3 in. by 5 ft. 2 in., upright. An excellent specimen of Vandyck, painted in Italy.

138. An Italian Nobleman in Armour; full length. Canvass, 8 ft. 7½ in. by 5 ft., upright. Purchased from the Gentili family.

R.I.

139. The Lomellini Family, one of the most distinguished in the Republic of Genoa.

Canvass, 9 ft. square.

Purchased from the Marquis Luigi Lomellino.

This and the preceding picture are also in Vandyck's Italian manner, and both well-known important works of the master.

140. The Martyrdom of St Sebastian.

R.I.

R.I.

Canvass, 8 ft. 6 in. by 5 ft. 6 in., upright.

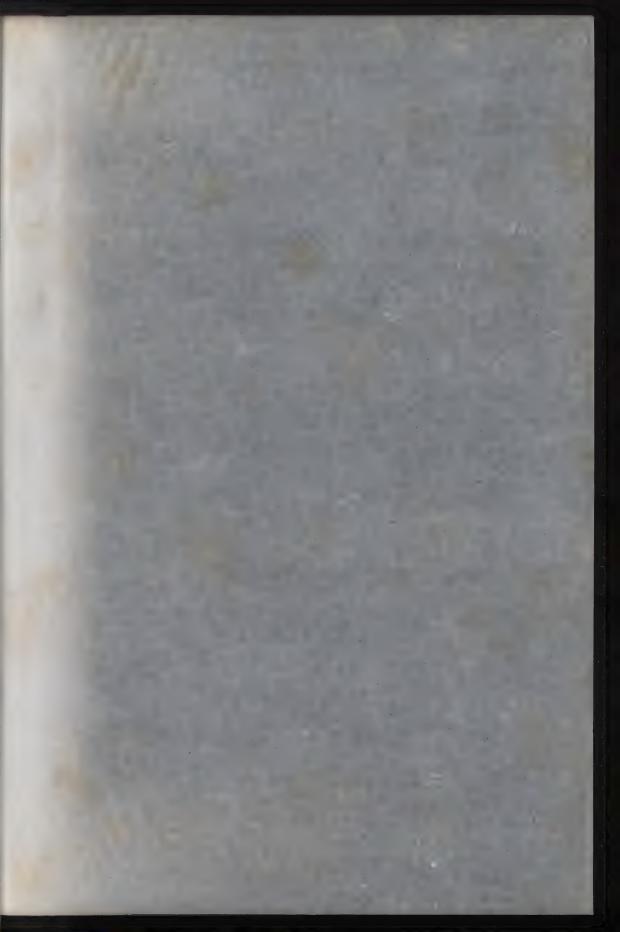
Purchased from the family of the Marquis Balbi, of Genoa, namely, the Marchioness Spinola and the Marchioness Adorno Balbi.

The martyrdom of St Sebastian is a subject which has exercised the skill of many of the greatest painters; but, in admiring the excellence of their art, we are not unfrequently compelled to shudder at the horrible details of suffering they have chosen to represent. The present composition, on the contrary, may be contemplated without repugnance. The attendants, five in number, are binding the martyr to a tree; two are Roman soldiers on horseback. This is the sketch for the finished picture now in the Pinacothek at Munich, which Sir Joshua Reynolds saw at Düsseldorff. He says-" He never afterwards had so brilliant a manner of colouring; it kills everything near it. figures on horseback, touched with great skill. This is Vandyck's first manner (when he imitated Rubens and Titian), which supposes the sun in the room. In his pictures afterwards, he represented the effects of common daylight. Both were equally true to nature; but his first manner carries a superiority with it, and seizes our attention; whilst the pictures painted in his latter manner run a risk of being overlooked."

162. A Head. Supposed to be by Vandyck.

Canvass, 1 ft. 4 in. by 11 in., upright.

Nos. 312 and 313 are studies by J. F. Lewis, taken from celebrated pictures by Vandyck. See pp. 85, 86.







111/2 1/2 1/2 1/200

L' halmers delt et siculo



VELASQUEZ.

Don Diego Velasquez de Silva was born at Seville in 1599. He received his first instructions from Herrera the elder, but entered the academy of Francisco Pacheco, where he soon distinguished himself. After being five years with that artist, Pacheco gave him his daughter in marriage. Velasquez went to Madrid in 1622, where his talents having attracted the notice of the Conde de Olivarez, the favourite minister of Philip IV., he was introduced to that monarch, and taken under his protection. His portrait of Philip on horseback (see Study, by Lewis, 290), having been judged eminently successful, commissions and honours showered upon him, and he became an especial favourite with the king. In 1627, Rubens visited Madrid, and formed his acquaintance. Conversations with this great artist probably increased his desire to visit Italy, where he went in 1629, fully accredited by the King of Spain. Returning, after a year and a half's absence, he was received with renewed favour by Philip, who made him one of the gentlemen of his wardrobe, and assigned him a painting room in the palace, of which he kept a key, that he might visit him without the forms of ceremony. Velasquez paid a second visit to Italy, where he painted various pictures, among others the celebrated picture of Pope Innocent X., now in the Doria Palace; and also purchased various important works for the royal collection. After an absence of nearly three years, he returned in 1651 with a valuable freight of works of art. The king conferred on him the order of Santiago, and gave him the appointment of Aposentador Mayor, a post involving constant attendance on the king's person when he left the capital. He was thus distracted from his art, and the discharge of arduous and uncongenial duties, it is thought, shortened his life. He died in 1660, aged 61. The Spanish School of the 16th century deservedly ranks high; though to some extent modelled on that of the Italian School of the naturalisti, yet representing, as it did, the marked religious feeling of the people of Spain (in which austerity was a leading element), and the grandeur of a rich and powerful monarchy, its tendency led to a far higher elevation; and combining to some extent the delicate tones of colour of the cotemporary Flemish School, with the power of that of the Italian naturalisti, the result has been the production of works remarkable for powerful effect, united to rich and harmonious colouring, and in which the hazardous experiment of idealizing form has been prevented, by the Spanish church condemning in general the introduction of the nude in Scripture subjects-and by the encouragement given to portrait painting by the Court, where the courtiers were celebrated for stately bearing and rich costume. The works of Velasquez and Murillo far excel those of other masters of the Spanish School, though there are many eminent painters belonging to it. Murillo devoted himself chiefly to Scripture subjects, and Velasquez to portraits; his works of that class ranking with those of Titian and Vandyck. The Spanish School is greatly admired in this country; many important specimens of Velasquez and Murillo have been imported, and they bear a very high value. Several studies by J. F. Lewis in this collection, well illustrate the general richness of colour, and light and shade of the Spanish School; and the portrait, No. 38, is an excellent example of Velasquez.

38. Portrait of Don Balthazar Carlos. He was son of Philip IV. by his first wife, Isabel of Bourbon, daughter of Henry IV.; was born in 1639, and died in 1645.

Canvass. 5 ft. 3 in. by 3 ft. 7 in., upright.

VERONESE, PAULO.

PAULO CALIARI or CAGLIARI, called PAULO VERONESE, was born at Verona in 1528, and died at Venice in 1588. His father, Gabriele Cagliari, was a sculptor, but Paulo, preferring painting, was placed under his maternal uncle, Antonio Badile, a painter in Verona. Soon acquiring distinction in his art, he settled in Venice, where he occupied a distinguished position, along with Titian, Tintoretto, and other great painters. When the Procurator Grimani was appointed ambassador to the Pope, he accompanied him to Rome, but his examination of the works there do not appear to have affected his style. The colouring of Titian is characterised as golden, or as if the objects represented by him were seen under the effect of the light of the setting sun, while that of Veronese is silvery or bright, his figures being always brought out under the effect of light at midday-and so his style was admirably calculated to represent the gorgeous processions and spectacles always identified with historical impressions of Venice in prosperous days.

There are various studies in the collection from the works of this distinguished colourist. From Nos. 213, by E. Leahy, and 330, by T. Duncan, R.A., an idea may be formed of this master's great work, the Marriage in Cana, in the Louvre; and in other studies, Nos. 214, by W. Etty, R.A., and 272, 3, 5, 6, by J. F. Lewis, A.R.A., his general arrangement of colour is exemplified.

51. A Head.

Canvass, 2 ft. 1 in. by 1 ft. 8 in., upright.

143. Mars and Venus.

4 ft. 1 in. by 5 ft. 4 in., upright.

This picture is in excellent preservation, and for colouring and those qualities of manipulation and texture which produce depth and brilliancy, is not surpassed by any other work by the artist in this country. As a genuine example, therefore, of one of the greatest of the Venetian masters, free from the slightest retouching or restoration, it is very valuable, and of the greatest use to the student in enabling him to appreciate those qualities which were carried higher there than in any other School.

T.

168. Venus and Adonis.

Canvass, 2 ft. $8\frac{1}{4}$ in. by 2 ft. $0\frac{1}{2}$ in., upright. This is a favourite subject with the painter.

- 213. Study of the celebrated Picture, The Marriage in Cana of Galilee. After Paul Veronese, by E. Leahy.

 2 ft. 4 in. by 1 ft. 8 in., oblong.
- 214. Study from the well-known Picture in the Borghese Palace, St John Preaching. After Paul Veronese, by W. Etty, R.A.

 Canvass, 2 ft. 4 in. by 1 ft. 10 in., upright.
- **330.** Study of the Marriage in Cana of Galilee. After Paul Veronese, by Thomas Duncan, R.S.A., A.R.A. R.I. Canvass, 4 ft. by 2 ft. $9\frac{1}{2}$ in., oblong.

ZURBARAN.

Francisco de Zurbaran was born at Fuente de Cantos, in Estramadura, in 1598, and was placed as a pupil under Juan de Roelas. Like most of the Spanish painters of that time, he modelled his style on that of Caravaggio, the leader of a School in Italy, where, in opposition to the conventionalism of the art of that period, the practice was introduced of a close copying of natural objects under strong light and shadow. He attained to great reputation, and executed many important commissions. He was appointed painter to the king in 1650, and employed in the Palace of Buenretiro, where he painted a series of pictures of the Labours of Hercules. His works are noted for effective light and shadow and powerful colouring. He died, it is said, in 1662.

338. The Virgin in Glory.

R.I.

8 ft. 2 in. by 5 ft. 8 in., upright.

From Louis Philippe's Collection in the Louvre.

This picture occupied a prominent place among the works of the Spanish School at Manchester; and in a recent publication by E. La Forge ("Des Arts et des Artistes en Espagne, Lyon, 1859"), the author, while noticing the principal works of Zurbaran, refers to this picture—"L'Exhibition de Manchester, a révélé de Zurbaran des œuvres restées longtemps inconnues et que possède la Grande Bretagne au détriment de la France; ce sont: une Sainte Catherine, de la collection du Maréchal Soult; un Saint Suaire, du Musée Espagnol; une Reine des Anges, de la Galerie Standish, autrefois au Louvre."

MARBLES AND BRONZES,

Bequeathed by SIR JAMES ERSKINE of Torrie.

- 219. Miniature Copy of John of Bologna's Mercury. 20½ inches high. On a pedestal of antique green porphyry.—3 inches.
- 220. Antique Draped Female; without head or arms. In Parian marble.—31½ inches high.
- 221. Antique Torso of a naked Venus. In serpentine; on a marble pedestal about half the size of life.—34 inches high.
- 222. Miniature copy of the Group of Athletæ.—16 inches high,
- 223. Miniature copy of a Youth, with one arm on his head, and the other behind his back. 8 inches high; on a serpentine pedestal 2 inches high.
- 224. Small Group of Dirce. A bronze cast after the famous Toro Farnese, and its concomitant figures.—21 inches high.
- 225. Antique bronze figure of a He-Goat, scratching its side with one foot.—8 inches long.
- 226. Miniature of the Rape of the Sabines. After Giovanni di Bologna.
- 227. Miniature of Samson slaying the Philistines.—30 inches high.
- **228.** Very elegant Chased Vase, from the Villa Borghese. The plinth inscribed "G. Zoffoli f."—12 inches high—63/4 inches wide.
- 229. Antique small statue of a Youth. Of Greek marble; a fragment—legs broken off at the knees, arms at the shoulders, and head just above the lower jaw.—20 inches high.
- 230. Elegant Vase. Of Verde Antico porphyry.
- 231. Miniature of Michael Angelo's Aurora; from the *Tombs of* the Medici in the Sacristy of the Church of San Lorenzo at Florence.—23 inches long, and 11 inches high.

- 232. Miniature of Alcibiades, commonly called the Fighting Gladiator.—29 inches high.
- 233. Miniature of the Slave listening to the machinations of the Conspirators, the Sons of Brutus. From the Florentine Gallery.—14½ inches high.
- 234. Miniature of Michael Angelo's NIGHT; from the Tombs of the Medici in the Sacristy of the Church of San Lorenzo at Florence.
- 235. Miniature copy of the Venus de Medici. 24 inches high.
- 236. Miniature of Venus; on a column, with a globe at her feet.

 -15 inches high; on an antique green porphyry plinth of 2 inches placed on an octagonal pedestal of the same material.—22\frac{3}{4} inches high.
- 237. Antique small Draped Figure. In Greek marble; of good sculpture. The head and various other parts restored.—21 inches high.
- 238. A small Vase. Of Verde Antico porphyry.—13 inches high.
- **239.** Richly Chased Vase, from the *Villa Borghese*. The plinth is inscribed "G. Zoffoli f."—14 inches high—11 inches wide.
- 240. Copy of Venus leaving the bath.—28 inches high.
- **241.** Richly Chased Vase, from the Villa Borghese. The plinth is inscribed "G. Zoffoli f."—14 inches high—11 inches wide.
- 242. Small Vase. Of Verde Antico porphyry.—13 inches high.
- 243. Small antique figure of a Draped Venus. In Greek marble; without head or arms; foot resting on a dolphin.—About 15 inches high.
- **244.** Miniature copy of the group of Beauty chaining Strength.—12 inches high.
- **245.** Cupid, resting on one foot, as if about to fly; on a pedestal of $5\frac{3}{4}$ inches high.
- 246. Antique bronze figure of a Bull; on a black marble plinth—10 inches high.
- 247. Vase of grey granite.—15\(\frac{3}{4}\) inches high.
- 248. Its fellow. Both are placed on plinths of Giallo Antico.
- 249. Miniature of the Florentine Boar.—8 inches high, including the plinth.

- 250. Small Vase. Of Rosso Antico marble.—16½ inches high.
- **251.** Fine Vase of *Roso Antico* porphyry, with handles.—19½ inches high, and 12 inches in diameter at its mouth.
- 252. Its fellow. Ditto.
- **253.** Fine antique bronze Head of Plotina, Empress of Trajan; fitted to a bust of oriental alabaster; heroic size.—42 inches high.
- 254. Copy, in Carrara marble, of the Crouching Venus. About two-thirds the size of life.—29 inches high.
- **255.** Column of *Giallo Antico*. Fluted, and supporting a handsome square *Tazza*, on a pedestal of the same.—Column 46 inches; Tazza 17 by 14 inches.
- 256. Copy, in Marble, of the Antique Fragment of Psyche, in the Neapolitan Museum.
 R.S.A.
 L. Solart.

Bequeathed by the Right Hon. Lord Rutherfurd.

BRITISH ARTISTS.

AIKMAN.

William Aikman, forn, 1682—died, 1731. This Scottish artist was the friend of Allan Ramsay, and there is a well-known engraving of his portrait of the poet. He was proprietor of Carney in Forfarshire, and intended for the legal profession, but preferring that of art, he sold his paternal estate, and, in 1707, went to Rome to study. On his return he succeeded Sir John Medina, and practised in Edinburgh, with great success, for thirteen years; afterwards settling in London, by advice of John, Duke of Argyll, he received full employment there as a portrait painter. He was on terms of intimacy with most of the distinguished men of the period—Arbuthnot, Swift, Pope, Gay, Sir Godfrey Kneller, etc., and introduced the author of the "Seasons," in his early career, to Sir Robert Walpole. Thomson, Sommerville (author of the "Chace"), and Mallet, have commemorated his virtues and talent. His portrait, by himself, is in the Gallery of Painters at Florence.

2. William Aikman; painted by himself.

R.S.A.

Canvass, 2 ft. 5 in. by 2 ft. $10\frac{1}{2}$ in., upright.

At one time in the possession of Mrs Forbes, the artist's daughter, and presented by James T. Gibson-Craig, Esq.

3. John Gay, author of the "Beggar's Opera."

R.S.A.

Canvass, 2 ft. 3 in. by 1 ft. 9 in., upright.

Gay resided occasionally in Edinburgh, with the Duke and Duchess of Queensberry.

Presented by Andrew Grieve, Esq.

ALLAN.

DAVID ALLAN was born at Alloa in 1744. He studied at the academy established in Glasgow by Robert and Andrew Foulis, the celebrated printers; and, in 1764, was sent to Rome to follow out his studies. He distinguished himself there by carrying off the gold medal of the Academy of St Luke, for the best historical composition—his picture, the Invention of Drawing, was equal to any work of that class executed at the period, and was engraved by

Cunego in his best manner. But though esteemed in his day as a painter of what is called high art, it was by his success in low art, as it was then termed, that his fame depends; he was the first in Scotland who imparted to it a national feeling, and introduced the style that Wilkie followed out so successfully. Before he entered on this new path, however, he had, like other artists of his day, spent much time and labour in the practice of the class and style of art which it was then the fashion to hold up for admiration that which arose in Italy in the seventeenth century, when a revival was attempted by the Caracci-so the real bent of his genius was deprived of free scope till he was about forty years of age, and he died at fifty-three. His really original works, therefore, take the shape, not of paintings, but merely of drawings or engravings. These, however, are admirable for their expression of Scottish character and manners, and his designs, engraved by himself for Ramsay's "Gentle Shepherd," published, in 1788, by the Foulis of Glasgow, are of very high merit. Allan was appointed Master of the Trustees' Drawing Academy, Edinburgh, in 1786, a post he occupied till his death, in 1796, and there can be no doubt that his judgment as an artist, and the style he had latterly adopted, had great influence on the rising school of art in Scotland.

10. David Allan; painted in Rome by himself.

Canvass, 4 ft. by 3 ft. 2 in., upright.

ALLAN.

SIR WILLIAM ALLAN, P.R.S.A., R.A., was born in Edinburgh in 1782. He was apprenticed to Chrichton, the coach-builder, probably with a view to painting coats of arms, attended the Trustees' Academy at the same time with Wilkie, and afterwards studied in London in the school of the Royal Academy. Possessed of great activity and energy, and not meeting with much employment in London, he determined, with a view to professional occupation and improvement, to travel by a route which had not been taken by any of his brother artists. Accordingly, he went to St Petersburg, where he met with a friend in Sir Alexander Chrichton, physician to the Imperial family. He painted portraits in that city during a considerable period, and visited Tartary and Turkey, making sketches, and collecting materials for subjects illustrating these countries, and the life and manners of the people. The Circassian Captives (now in the Earl of Wemyss' collection)—Exiles conveyed to Siberia, and similar subjects, some of which were purchased by the Emperor Nicholas, were the fruits of his labours. Having returned in 1814, he settled in Edinburgh, was elected a member of the Royal Academy of London in 1835, president of the Royal Scottish Academy in 1838, and, on Wilkie's death, was made limner to the Queen for Scotland, and

ALLAN. 61

knighted in 1842. Allan has with great justice been much commended for his perseverance and energy in earrying out, at a time when there was little encouragement, a variety of subjects from striking incidents in Scottish history, which involved much elaboration, and knowledge and taste regarding costume and matters of detail, when such matters were only beginning to be understood by artists. Allan was on terms of friendly intimacy with Sir Walter Scott and other distinguished men of his time. He held the appointment of Master of the Trustees' School from 1826 till within a few years of his death, and his artistic feeling, and the high walk of art he followed, operated favourably in stimulating the students, by whom he was looked up to with affection and respect. He died in February 1850, having been engaged, till within a short time of his death, on his picture of the Battle of Bannockburn—No. 124 in the Catalogue

14. Sir William Allan; painted by himself.

Canvass, 3 ft. by 2 ft. 3 in., upright.

Presented by D. R. Hay, Esq.

77. The Stirrup-Cup.
Panel, 12 in. by 10 in., upright.

98. The Black Dwarf.
Panel, 1 ft. 5 in. by 1 ft. 1 in., oblong.

124. The Battle of Bannockburn.

Convers 16 ft 4 in by 6 ft 11 in obland

Canvass, 16 ft. 4 in. by 6 ft. 11 in., oblong. Presented by Herbert C. Blackburn, Esq.

The picture represents the turning point of the battle. The four divisions of the Scots under the king, Edward Bruce, Douglass, Randolph, and the Steward, are pressing forward and uniting. The king is on the right, distinguished by a circlet of gold on his head, and behind him, on an eminence, is Maurice, Abbot of Inchaffray, attended by two monks, holding up a cross and blessing the king and his troops. On the little hill to the right, still known as the Gillies' Hill, is the crowd of suttlers and camp-boys, the gillies, -hasting to see the fray, and who, taken for a reinforcement to the Scots, spread dismay in the English ranks. Across the middle of the picture are the English and Scotch knights in wild melée-among the former Aymer de Vallance, who played a distinguished part in the Scottish wars, may be distinguished by a blue and pink striped surcoat, and crest, a swan's head and neck-his cognizance still preserved in Westminster Abbey. On the left the English knights are giving way, while the archers try to rally-and behind them is Edward on a white horse, surrounded by his nobles. In the distance the tents of the English are visible.

This was Sir William Allan's last work—he was engaged on it till within a short time of his death. He had long contemplated painting the subject, bestowed much study and labour on it, and made various careful studies of the field of battle on the spot.

ARCHER.

JAMES ARCHER, R.S.A.—Native of Edinburgh.

112. Rosalind and Celia.

R.S.A.

"Cel. Why, cousin; why, Rosalind! Cupid have mercy!—not a word?"
"Ros. Not one to throw at a dog."

As You Like It.

Canvass, 3 ft. 1 in. by 2 ft. 5 in., upright.

CHRISTIE.

ALEXANDER CHRISTIE, A.R.S.A.—Native of Edinburgh.

328. Figures of Saints. On a Decorated Gold Ground, in the Byzantine style.

The Figures painted by T. Faed, and the Decoration by J. Macdonald, pupils in the School of Design of the Honourable the Board of Manufactures, etc. for Scotland, from the designs of Alexander Christie, Director of the School.

Presented to the Board of Manufactures by Alex. Christie, Esq.

CRAWFORD.

EDMUND T. CRAWFORD, R.S.A.—Native of Edinburgh.

82. Group of Trees.

R.I.

Panel, 1 ft. 3 in. by 10 in., oblong.

97. Dunstanbury Castle.

R.S.A.

Canvass, 1 ft. 3 in. by $11\frac{1}{2}$ in., oblong.

DAVIDSON.

J. DAVIDSON practised as a portrait painter in Edinburgh in the middle of last century. He painted the portrait of President Duncan

Forbes which was sent to Roubilliac, when he modelled the statue now in the Parliament House.

4. Richard Cooper, Painter and Engraver.

R.S.A.

Cooper was born in London, and bredunder Pine, the engraver. Having inherited considerable means on the death of his father, he went to Italy to study painting, and spent several years at Rome, where, forming a friendship with Mr Guthrie, a Scotchman, he was induced by him, on his return, to visit Scotland, where he finally settled as an engraver. He was the master of Sir Robert Strange, who was bound apprentice to him in 1735, and served out his term of six years. Cooper inhabited a large and commodious house in St John Street, Canongate, where he died in 1764.

Canvass, 2 ft. 2 in. by 1 ft. $11\frac{1}{2}$ in., upright. Presented by David Laing, Esq.

DOUGHTY, T.

321. View of the Flat Rock on the Scuylkill, eight miles from Philadelphia. R.I.

Canvass, 3 ft. 3 in. by 2 ft. 4. in.

Presented by Philip Teddyman, Esq. of Charleston, United States.

DRUMMOND.

James Drummond, R.S.A.—Native of Edinburgh.

104. The Porteous Mob.

Α.

Canvass, 5 ft. by 3 ft. 7 in., oblong.

This tragical event, to which increased interest has been given by its being so vividly described in the Heart of Mid-Lothian, took place on the night of the 7th September, 1736. The moment chosen for representation is, when one of Porteous's slippers having fallen off, it was sought for, the mob, as if by one consent, stopping until it was coolly replaced upon his foot, Porteous's courage at the same time failing on seeing the preparations made at a dyer's pole for hanging him. In the foreground is the incident related by a lady, that going to a party her chair was stopped by one in the disguise of a baker, who, having handed her out and showed her home, took leave with a bow and an air which could hardly have been learned beside the oven; and that of

the servant of a nobleman who, coming tipsy out of a tavern, was by one of the conspirators armed with a halbert, and made to act a conspicuous part on the occasion, etc.

120. King James I. of Scotland, while a prisoner at Windsor, first sees his future queen, Lady Jane Beaufort, as she is walking in the garden of the Castle.

Canvass, 3 ft. 4½ in. by 2 ft. 10½ in., upright

DUNCAN.

Thomas Duncan, R.S.A., and A.R.A., was born at Kinclaven, Perthshire, May 24, 1807; and died at Edinburgh, 25th May 1845. He studied in the Trustees' Academy, under Sir William Allan, and was one of the most distinguished members of the Royal Scottish Academy. His portraits, and historical and fancy subjects, evince a delicate feeling for female beauty, and keen appreciation of the humorous in Scottish character. He was elected an associate of the Royal Academy in 1843, but in the course of a most successful career, was seized with an illness which terminated fatally. His portrait is one of his latest works. No. 118, though a spirited, is not an important specimen.

6. Thomas Duncan; painted by himself.

Canvass, 4 ft. 2 in. by 3 ft. 4 in., upright.

Presented by Fifty Scottish Artists.

118. Jeanie Deans and the Robbers.

R.S.A.

Panel, 2 ft. 3 in. by 1 ft. 8 in., oblong.

DYCE.

WILLIAM DYCE, R.A., and H.R.S.A. Native of Aberdeen.

211. Infant Hercules.

R.I.

Canvass, 3 ft. by 2 ft. $3\frac{1}{2}$ in., upright. Presented by the late Sir John Hay, Bart.

ETTY.

WILLIAM ETTY, R.A., was born at York, March 10, 1787. His father was a miller and spice maker. Before he was twelve years of age he was apprenticed to a printer, and served out his dreary term of seven years, the irksome drudgery being often soothed by dreams of, on some future day, being an artist. Free at last, and assisted by some relatives, in 1805, at the age of eighteen, he entered on the study of art, and, after a year's probation, was admitted as a

Royal Academy student. His career is very interesting and instructive. It exhibits one gifted with enthusiasm for art, high resolutions, and great industry and perseverance, for a series of years invariably surpassed by many of his fellow-students, and (as has been recorded) "looked on by his companions as a worthy plodding person, with no chance of ever becoming a good painter." Neither prizes nor medals fell to his share as a student; and, for several years, his pictures were rejected at the Royal Academy and British Institution Exhibitions. It was only after six years of hard study that he obtained a place for a picture in the Exhibition of the Royal Academy, and his works only began to attract notice in 1820, when the artist was thirty-three years of age, and as he himself has said, "having exhibited nine years to no purpose." The consideration of the history of Etty's progress in art may tend sometimes to benefit, at other times to hurt those who may be influenced by it. To the diffident and sensitive affording hope and encouragement; to the dull and plodding holding out prospects, in spite of failures, of ultimate success that will never be realised. But the fact really is, that the circumstance of Etty's talent being so long unappreciated, did not so much arise from his works evincing no talent, as from his class of subjects and those technical qualities for which his works are remarkable not being appreciated at the time. But long before his pictures were saleable, they drew applause from his professional brethren. On his return from Italy in 1822, where he had been studying the great Venetian colourists, he was elected an Associate of the Academy. In 1824, The Combat (No. 207)—perhaps his chef d'œuvre—was purchased by an artist, John Martin. In 1828, he was elected Academician by his professional brethren in London, while, in the same year, the Royal Scottish Academy testified its high appreciation of his talents, by purchasing the most important of his efforts, the historical work illustrating the history of Judith and Holofernes. Testimonials so high soon had their effect; Etty's pictures came into great request, and brought large prices, and he was enabled amply to repay those who, trusting to his energies, had assisted him when he entered on the contest, in which, after so arduous a struggle, he gained so much honour. He always cherished a love and reverence for York, his native city, and had retired there some time previous to his death, which took place on November 30, 1849.

88.) Series of Three Pictures, illustrating the Deliverance of Bethulia by Judith.

R.S.A.

The events depicted are recorded in the Book of Judith, ch. xiii., 1 to 10:—"Now when the evening was come, his servants made haste to depart, and Bagoas shut his tent without, and dismissed the waiters from the presence of his lord, and they went to their beds: for they were all weary, because the feast had been long.

"And Judith was left alone in the tent, and Holofernes lying along upon his bed: for he was filled with wine.

" Now Judith had commanded her maid to stand without her bed-chamber, and to wait for her coming forth, as she did daily: for she said she would go forth to her prayers, and she spake to Bagoas according to the same

"So all went forth, and none was left in the bed-chamber, neither little nor great. Then Judith, standing by his bed, said in her heart, O Lord God of all power, look at this present upon the works of mine hands for the exaltation of Jerusalem.

"For now is the time to help thine inheritance, and to execute mine enterprises to the destruction of the enemies which are risen against us. "Then she came to the pillar of the bed, which was at Holofernes'

head, and took down his fauchion from thence,
"And approached to his bed, and took hold of the hair of his head, and said, Strengthen me, O Lord God of Israel this day; "And she smote twice upon his neck with all her might, and she took

away his head from him, "And tumbled his body down from the bed, and pulled down the

canopy from the pillars, and anon after she went forth and gave Holofernes his head to her maid:

"And she put it into her bag of meat: So they twain went together, according to their custom, unto prayer; and when they passed the camp, they compassed the valley, and went up the mountain of Bethulia, and came to the gates thereof."

Centre Picture (No. 88).

Canvass, 13 ft. 1 in. by 10 ft., oblong.

By having chosen as the point of time, that immediately preceding the decollation, the artist has been enabled to embody the highest feelings of heroism, and devotion in the action by which Judith delivered her country, and to avoid those revolting features brought out when the subject is treated in the manner that has usually been adopted by the Old Masters. Judith, armed with the fauchion of the enemy of her country, is in the act of supplicating the God of Israel to strengthen her. Holofernes, unconscious of his impending fate, giant-like reposes in profound slumber, surrounded by the tokens of his recent revelry.

Combined with the rich and masterly colouring, for which Etty was so distinguished, there is an amount of historical accuracy in the details rarely to be met with in subjects of this class.

Second Picture (No. 89).

Canvass, 9 ft. $10\frac{1}{2}$ in. by 9 ft., upright.

The action in this picture precedes that of the principal one. The figure in the foreground is Judith's maid, waiting at the outside of the tent by order of her mistress. She is sitting by the dying embers of one of the watchfires, listening with the most agonising attention. The guards are represented as overcome by sleep. The time, past midnight—the moon, sinking towards the horizon, gleams faintly from behind a dense cloud, revealing dimly the date-tree of Palestine, the sleeping guards, and the distant landscape.

ETTY. 67

Third Picture (No. 90).

Canvass, 9 ft. 10½ in. by 9 ft., upright.

Judith has escaped from the tent, bearing with her the head of Holofernes, which she is in the act of delivering to her maid. Her face is turned towards the guards, and her attitude strikingly indicates haste, and intense anxiety lest they should awaken. Thus the interest of the tragic scene is kept up to the last.

The morning is now somewhat advanced, and besides the principal figures—the guards and the tent—we see a solitary waning star, the hills, and the distant towers and watchfires of

Bethulia.

122. Benaiah, one of David's mighty men.

"Who had done many acts. He slew two lion-like men of Moab.—

1 Chron. xi. 22.

Canvass, 13 ft. 1 in. by 10 ft., oblong.

207. The Combat—Woman pleading for the Vanquished. R.S.A. Canvass, 11 ft. 3 in. by 8 ft. 4 in., oblong.

When Etty exhibited this picture (1844) it was admitted by all his professional brethren that no work in that walk of art had ever been executed in England equal to it in vigour of composition and for colour. In proof of this it may be mentioned that it was first purchased by a brother artist, and Chantrey the sculptor, whose works are thoroughly embued with British feeling, and who has dedicated the fruits of his talent and industry to the permanent encouragement of British Art, wrote regarding it to a patron of art (Recollections of Chantrey, by Jones, R.A., 1849):- "My dear Sir,-You having done me the honour to consult my judgment in the selection of a picture for your staircase, I can now most conscientiously say, that you will not readily meet with so fine a picture as Etty's (Combat), if you like the subject. The merit of the picture is unquestionable, and its price surprisingly low-three hundred guineas. Artists and judges of art expected he would have asked six hundred guineas AT LEAST; its size alone stood in the way of various purchasers. I have strongly recommended it to Mr Watt, and I wish some of my friends may have the good fortune to possess it.—Sincerely yours, F. Chantrey." It was purchased by a brother artist, John Martin, and was afterwards acquired by a society of artists (the R. S. Academy), who a few years ago refused to part with it for a sum more than eight times greater than the sum Etty first asked for it, namely, £2500.

FERGUSON.

WILLIAM FERGUSON was a native of Scotland. After learning the rudiments of his art in his own country, he went to the Continent, where he remained some years. He returned home, and painted dead game and still life in the manner of Weenix, whose works Ferguson's, in many respects, nearly approach. However, he seems to have often chosen subjects in which ruins and sculpture are introduced, under a strong effect of light and shade. Walpole says he died in London about 1690.

66. Sculptured Ruins and Figures.

R.S.A.

Canvass, 2 ft. $2\frac{1}{2}$ in. by 1 ft. $9\frac{1}{2}$ in., upright. Presented by Alexander White, Esq.

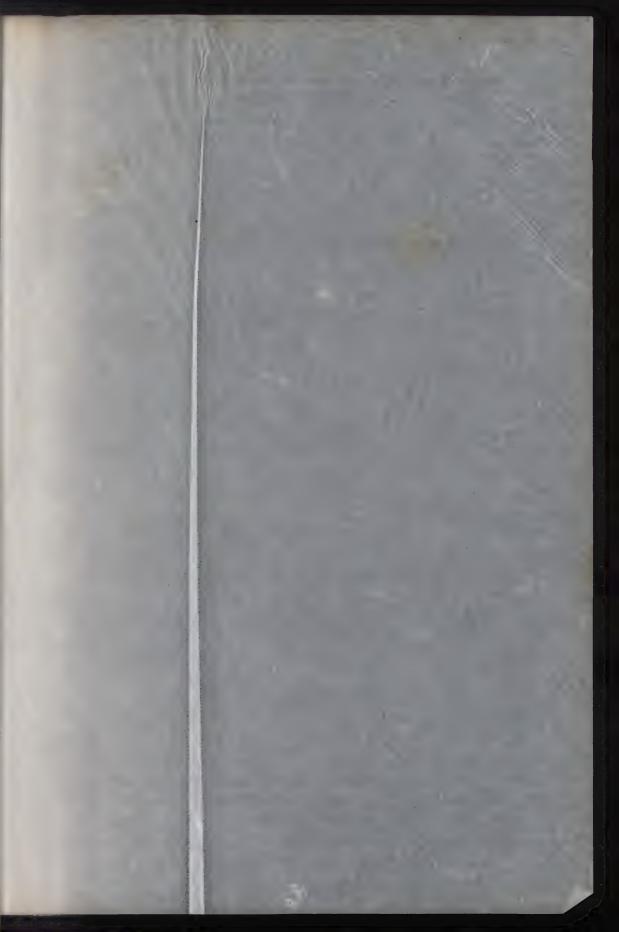
GAINSBOROUGH.

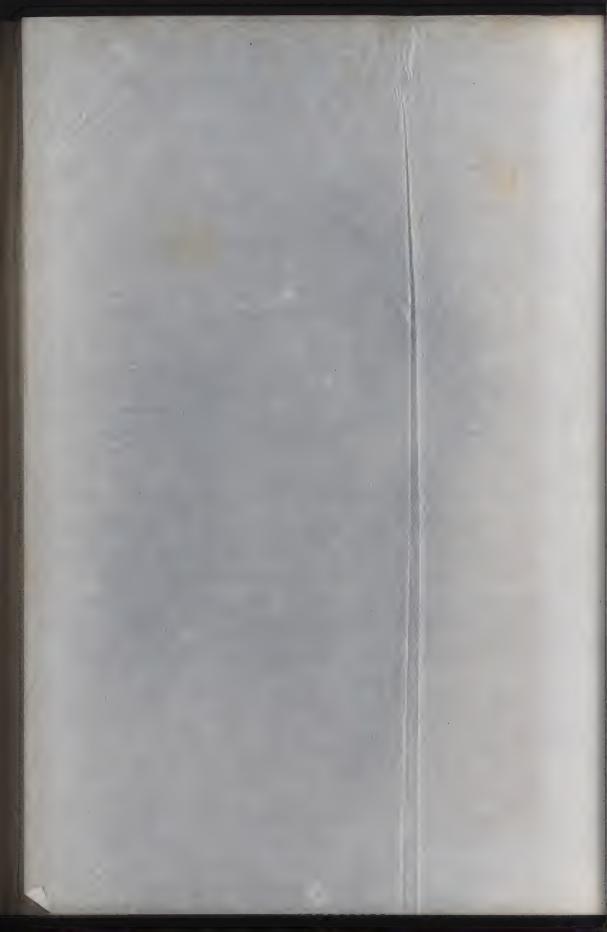
THOMAS GAINSBOROUGH, R.A., was born in Sudbury, Suffolk, in 1727, and educated at the Grammar School there under his uncle, the Rev. Humphry Burroughs. At an early period he evinced talent for art, and, on attaining his fifteenth year, was sent to London to follow out his studies. He lodged in the house of a silversmith, who introduced him to Gravelot the engraver, from whom he received some instruction; Gravelot also got him admitted into the St Martin's Lane Academy, which had been founded about twelve years previously by Hogarth, and was the school where the most of the artists were educated who afterwards formed the Royal Academy. Gainsborough next became a pupil of Hayman, who, at that time, had considerable reputation as a historical painter. After studying three years, he commenced on his own account to paint landscapes and portraits in small or cabinet size. The results of a year's trial, however, were so unsatisfactory, that the young artist returned to his native town, and devoted himself chiefly to landscape painting, studying diligently from nature. Gainsborough married at the age of nineteen; his wife was a Scotchwoman a year younger than himself, pretty and amiable, and possessed of some fortune. After his marriage he settled in Ipswich, and in 1760 removed to Bath, where he was very much employed as a portrait painter. In 1761, and subsequent years, he sent a variety of works—portraits, landscapes, and figure subjects—to the Society of Artists, instituted in London the previous year. He was one of the original members of the Royal Academy founded in 1768, and contributed a great many pictures to the Annual Exhibitions. In 1774 he removed to London, where previously his talents were well known-he rented a portion of Schomberg House, Pall Mall, at £300 a year, and immediately had a long list of sitters, many of them in the highest rank, King George III. being one of his first employers. He died in his





THE HONBLE MRS GRAHAM





house, Pall Mall, in 1788. Gainsborough's portraits are remarkable for the elegance and grace he imparted to them; he evidently looked much at Vandyck, and aimed at the thin and transparent style of execution carried to such perfection by some of the Flemish painters, particularly Snyders. It is evident that, however successful as a portrait painter, his chief bias was to landscape painting. The backgrounds of his full-length portraits are generally enriched by admirable landscapes. In his Life by Fulcher (published in 1856), there are carefully drawn up lists of his various works, which show his extensive employment as a portrait painter, yet, amidst this constant call on his exertions by sitters distinguished for rank and talent, he painted a great number of landscapes and fancy subjects, although there was no very great demand for them in his life time; for, at the period of his death, nearly forty were in his possession unsold. Gainsborough was a man of warm and generous feelings, and an enthusiast for music; there are many anecdotes as to his giving large sums for musical instruments, and rewarding skilful performers with valuable pictures. As before stated, Gainsborough's wife was a Scotchwoman; relatives of hers are now resident in Glasgow, one of these, a grandnephew, has a most delicately touched small cabinet head-size portrait of Mrs Gainsborough, by her husband, and the tradition in the family is, that every year, on the anniversary of their marriage, he painted his wife's portrait, and presented it to some relative,—a characteristic trait of the amiable and eccentric artist.

333. The Honourable Mrs Graham, wife of General Thomas, Lord Lynedoch.

Canvass, 7 ft. 9 in. by 5 ft., upright.

Bequeathed by the late Robert Graham, Esq. of Redgorton, formerly of Balgowan and Lynedoch.

The Honourable Mary Catheart, second daughter of Charles ninth Lord Catheart, was born in 1757, and died childless in 1792, after being married eighteen years to Thomas Graham of Balgowan, better known afterwards as Lord Lynedoch, one of the most daring of the heroes of the Peninsular war. Inconsolable for the loss of his beautiful and amiable lady, the gallant Graham, at the age of forty-three, entered on the arduous and chivalrous career, in which he achieved such high honours. Scott in his Vision of Don Roderick thus alludes to him—

"Nor be his praise o'erpast who strove to hide Beneath the warrior's vest affection's wound, Whose wish Heaven for his country's weal denied; Danger and fate he sought, but glory found. From clime to clime where'er war's trumpets sound, The wanderer went; yet, Caledonia! still Thine was his thought in march and tented ground; He dreamed 'mid Alpine cliffs of Athole's hill, And heard in Ebro's roar his Lyndoch's lovely rill." Lord Lynedoch died in 1843, at the age of ninety-four. He was a man of very great strength, the model of a warrior. The title became extinct on his death, and his estates were inherited by his nearest relation, Robert Graham, Esq., who, by the bequest of a work of so great value, being universally acknowledged to be one of Gainsborough's most successful efforts, has given ample proof of his great liberality and right appreciation of the benefits the public will derive from the elevating influence of the Fine Arts.

When Robert Burns visited Blair Athole in 1787, he had an opportunity of meeting Mrs Graham and her sister, the Hon. Charlotte Cathcart; he was charmed by the amiableness of the sisters, who, it is recorded, were delighted with his talent and conversation. He admired their beauty so much, that he wished for the pencil of Guido to embody it. In wishing for the pencil of Guido, the poet spoke in the language of the period, Guido being then reckoned the artist who had most successfully embodied female grace and beauty; but there was no need to evoke the shade of any foreign painter of past times. In that very year, 1787, Raeburn had returned and established himself in Edinburgh, and in London, Reynolds and Gainsborough were producing works (and the portrait, in this Collection, of Mrs Graham, painted in 1778, was one of them), which, seventy years afterwards, when tested with those of Guido and his native contemporaries, were pronounced worthy of the palm by the most competent judges from all quarters of the world.

After Mrs Graham's death, her husband, unable to look on her portrait, had it enclosed in a case, which, being deposited in London, was lost sight of for fifty years; but on Lord Lynedoch's decease, search being made, it was discovered, and, in the same case, another portrait of Mrs Graham by Gainsborough of a smaller (kitcat) size. This, it is supposed, was the first attempt previous to the larger work, as the attitude and expression of the head are identical, though executed in a slighter or more sketchy manner, but with great dexterity and clearness. It is in the possession of the Misses Græme, the sisters The full-length portrait was exhibited in of Mr Graham. the British Institution in 1848, where it attracted very great attention, and again in 1857 at Manchester, among the Art Treasures of which, by the general voice, it was pronounced one of the chief.

GEDDES.

ANDREW GEDDES, A.R.A. He was born in Edinburgh about 1789, was educated at the Trustees' Academy, and commenced as a portrait painter, and painted many excellent portraits; he afterwards went to London, and was elected an Associate of the

Royal Academy. Geddes also painted fancy subjects. His copies and studies from the works of the old masters are excellent; and he published a series of clever etchings. He died in London, 5th May 1844.

94. Summer.

R.I.

Canvass, 2 ft. 7½ in. by 2 ft., upright

GEIKIE.

Walter Geikie, R.S.A., was a native of Edinburgh, born in 1795. He was educated at the Trustees' Academy under Graham, painted figure subjects—scenes in every day life, into which he infused much truthful and humorous expression. He first exhibited in 1815, was elected an Associate of the Royal Scottish Academy in 1831, and Academician in 1834. Though deaf and dumb, he was of a cheerful and social disposition. He published a series of spirited etchings, illustrative of Scottish character and scenery. Died 1837.

128. Cottage Scene, with Figures.

R.S.A.

Panel, 2 ft. 3 in. by 1 ft. 7 in., oblong.

GIBB.

ROBERT GIBB, R.S.A. Native of Dundee. His landscapes have great truth, and are carefully manipulated. He died in 1837, after a short career.

81. Craigmillar Castle.

R.I.

Panel, 1 ft. 4 in. by 1 ft., oblong.

84. Borthwick Castle.

R.S.A.

Canvass, 3 ft. 1 in. by 2 ft. 1 in., oblong.

92. View near Edinburgh.

R.S.A.

Panel, 1 ft. 6 in. by 1 ft., oblong.

GIBSON.

Patrick Gibson, R.S.A., was one of the members of the Society of Artists who exhibited in 1808; and published in various periodicals some valuable notices on the History of Art. He generally painted landscape compositions based on the style of Claude and Poussin. He died at Edinburgh in 1830.

106. Landscape Composition.

R.S.A.

Panel, 2 ft. $5\frac{1}{2}$ in. by 2 ft. 7 in., oblong.

GILBERT.

JOHN GRAHAM GILBERT, R.S.A.—Native of Glasgow.

20. Sir John Watson Gordon, R.A., President of the Royal Scottish Academy, and Limner to Her Majesty for Scotland; painted for the R.S.A., and presented by the Artist.

B.S.A.

Canvass, 7 ft. 10 in. by 4 ft. 10 in., upright.

- 22. John Gibson, R.A., Sculptor.

 Canvass, 2 ft. 5 in. by 2 ft., upright.

 Presented by the Artist.
- 110. An Italian Nobleman.

 Canvass, 2 ft. 5 in. by 2 ft., upright.

GILES.

James Giles, R.S.A.—Native of Aberdeen.

102. The Weird Wife.

Canvass, 3 ft. 9 in by 2 ft. 7 in., oblong.

GORDON.

SIR JOHN WATSON GORDON, P.R.S.A., R.A.—Native of Edinburgh.

- 7. Sir William Gibson-Craig, of Riccarton, Bart.; painted for the R.S.A., and presented by the Artist.

 Canvass, 7 ft. 10 in. by 4 ft. 10 in., upright.
- *** This and Nos. 12, 20, 21, and 29, are portraits of the gentlemen who, zealous for the advancement of art in Scotland, were mainly instrumental in getting these Galleries erected.
 - 12. Sir William Johnston of Kirkhill, Lord Provost of the City of Edinburgh in 1850; painted for the R.S.A.

 Canvass, 7 ft. 10 in. by 4 ft. 10 in., upright.
 - **21.** Honourable Lord Cockburn; painted for the R.S.A. Canvass, 7 ft. 10 in. by 4 ft. 10 in., upright.

26. Portrait of Peter Spalding, Esq., who bequeathed his whole Fortune to the Directors of the Royal Institution for the Benefit of Decayed Artists.

R.L.

Canvass, 3 ft. 11 in. by 3 ft., upright.

29. Right Honourable Lord Rutherfurd; painted for the R.S.A., and presented by the Artist.

Canvass, 7 ft. 10 in. by 4 ft. 10 in., upright.

79. A Grandfather's Lesson.

R.S.A.

Canvass, 4 ft. by 3 ft. $3\frac{1}{2}$ in., upright.

GRAHAM.

John Graham was born in 1754. He was apprenticed to a coachpainter in Edinburgh, and afterwards went to London, and for some
time followed out that trade. However, having obtained admission
as a student of the Royal Academy, he was encouraged to enter on
the arduous path of historical painting. In 1788 he was appointed
joint-master, and soon afterwards sole master of the Trustees'
Academy, and, while under his direction, many able artists were
educated there, among whom, Wilkie, W. Allan, Burnet, and Watson
Gordon, may be mentioned. All of these eminent artists have repeatedly spoken highly of his talent as a teacher and historical painter.
His picture of the Funeral of General Fraser at Saratoga was a work of
talent, and the picture in the Gallery, the Disobedient Prophet, conveys a most favourable impression of his powers. He held his situation of Master in the Academy until his death in November 1817.

334. The Disobedient Prophet.

R.S.A.

Canvass, 11 ft. by 8 ft., oblong.

"And he went and found his carcase cast in the way, and the ass and the lion standing by the carcase,—the lion had not eaten the carcase nor torn the ass."—1 Kings xii. 28.

GRANT.

Francis Grant, R.A., H.R.S.A.—Native of Perthshire.

111. Jew Rabbi.

R.S.A.

Canvass, 3 ft. by 2 ft. 4 in., upright.

HARVEY.

GEORGE HARVEY, R.S.A.—Native of Stirlingshire.

80. Dawn Revealing the New World to Columbus.

 A_{σ}

"As the day dawned, the feelings of the crew burst forth in the most extravagant transports. They had recently considered themselves devoted men, hurrying forward to destruction; they now looked upon themselves as the favourites of fortune, and gave themselves up to the most unbounded joy. They thronged round the admiral with overflowing zeal, some embracing him, others kissing his hands. Those who had been most mutinous and turbulent during the voyage were now most devoted and enthusiastic. Some begged favours of him, as if he had already wealth and honours in his gift. Many abject spirits, who had outraged him by their insolence, now crouched at his feet, begging pardon for all the trouble they had caused him, and promising the blindest obedience for the future."—Washington Irving's Life of Columbus.

Canvass, 5 ft. by 4 ft., oblong.

130. The Alarm.

R.S.A.

Panel, 1 ft. 6 in. by 1 ft. 1 in., upright.

HEFFERNAN.

J. Heffernan was long Chantrey's principal carver, and had a considerable reputation for his skill in that department.

336. Medallion in Bronze of Sir Francis Chantrey, R.A.

R.S.A.

Presented by John Steell, Esq., R.S.A.

Francis Chantrey was born at Norton, in Derbyshire, in 1782. He was placed as an apprentice to a carver in Sheffield, and afterwards practised as a modeller in clay in Dublin, Edinburgh, and latterly in London, where he was employed by Nollekens, and settled as a sculptor. He attained high eminence in this profession, and realized a handsome fortune. He tried portrait painting at one time, but with little success. His fame was achieved mainly on account of the excellence of his busts, and in sculpture he attained a position somewhat analagous to that which in painting was arrived at by Reynolds and Raeburn, whose works he greatly admired. It was by his bust of Horne Took that his talent was first brought into notice, and it was the means of procuring him orders to a large amount. His bust of Walter Scott is generally allowed to be the most successful embodiment of the features and expression of the poet. He executed numerous important commissions for public statues. Several of them are in this city, namely, President Blair, Lord

Melville, George IV.; and his statue of James Watt in Glasgow is one of his best works. Chantrey's sepulchral monuments are numerous, and many of them are distinguished for taste and feeling. The monument to two children in Lichfield Cathedral is one of the best of them. Chantrey was elected a Royal Academician in 1818, and knighted by William IV. in 1837. He died in 1841. His feeling for art was thoroughly national, and he has dedicated his fortune to the furtherance of British Art. On the death of his widow, the reversion of the greater portion of his property is bequeathed to the Royal Academy for the promotion of British Fine Art in painting and sculpture, including an annuity of £300 for the President, and £150 for the Secretary. The amount available will be about £2500 per annum, which, after deduction of the above annuities, will leave upwards of £2000 to be spent annually on the purchase of paintings and sculpture executed "within the shores of Great Britain," towards the formation of a British Gallery of Art. The funds cannot be accumulated for more than five years; and no commission can be given to any artist. All purchases must be bona fide purchases of finished works.

HILL.

DAVID O. HILL, R.S.A.—Native of Perthshire.

86. Leith Pier.

R.I.

Panel, 1 ft. 1½ in. by 1 ft., oblong.

126. A Rocky Glen.

R.S.A.

Canvass, 3 ft. 10 in. by 2 ft. 9 in., oblong.

HOUSTON.

JOHN A. HOUSTON, R.S.A.—Native of Wales.

127. The Good Samaritan.

R.S.A.

Canvass, 2 ft. 4 in. by 1 ft. 10 in., oblong.

HOWARD.

Henry Howard, R.A. He was born in London in 1769, and died in Oxford in 1847. Was a pupil of Reinagle, and studied at the Royal Academy. His subjects were generally classical, and

evince taste and feeling. He was Secretary and Professor of Painting to the Royal Academy.

95. Venus carrying off Ascanius.

R.I.

Canvass, 3 ft. by 2 ft. 3½ in., oblong.

JOHNSTONE.

W. B. JOHNSTONE, R.S.A.—Native of Edinburgh.

114. Scene in Holyrood-1566.

R.S.A.

Canvass, 5 ft. by 2 ft. 10 in., oblong.

"On the 9th of March (about supper time), David Rizio, the Italian, named the French Secretary, was slain in the Gallery (the King, staying in the room with the Queen, told her that the design was only to take order with that villain), after that he had been taken violently from the Queen's presence, who requested most earnestly for the saving of his life; which act was done by the Earle of Morton, the Lord Ruthven, the Lord Lindsay, the Master of Ruthven, with divers other gentlemen. They first proposed to have hanged him, and had provided cords for the same purpose; but the great haste which they had, moved them to despatch him with whingers or daggers."—Know's History, edited by Laing.

Aware of Darnley's vacillating disposition, it was Ruthven and Morton's chief care to keep watch that he performed his part, which was to take charge of the Queen during the struggle. The body of Rizzio, the feet having been bound with cords, was dragged along the floor of the Queen's presence-chamber, and hurled down the stair into the King's lobby.

JOSEPH.

Samuel Joseph, R.S.A. He practised his profession as a sculptor for several years in Edinburgh with success; but afterwards settled in London, where he died in 1850.

16. Bust, in Marble, of Sir David Wilkie, R.A., H.R.S.A. R.S.A.

17. Do., in Marble, of the Right Hon. Lord Brougham. R.S.A.

LAUDER.

JAMES ECKFORD LAUDER, R.S.A.—Native of Edinburgh.

125. Hagar.

R.S.A.

"And the angel of the Lord found her by a fountain of water in the wilderness, by the fountain in the way to Shur. And he said, Hagar, Sarai's maid, whence camest thou? and whither wilt thou go? And she said, I flee from the face of my mistress, Sarai. And the angel of the Lord said unto her, Return unto thy mistress."—Genesis xvi. 7-9.

Canvass, 4 ft. 2 in. by 2 ft. 4 in., upright.

LAUDER.

ROBERT SCOTT LAUDER, R.S.A.-Native of Edinburgh.

24. William Simson, R.S.A. See notice, p. 95.

R.S.A.

Canvass, 2 ft. $11\frac{1}{2}$ in. by 2 ft. $3\frac{1}{2}$ in., oblong. Presented by David Simson, Esq.

30. The Rev. John Thomson, Minister of Duddingstone. See notice, p. 97.

Canvass, 2 ft. 1 in. by 1 ft. $8\frac{1}{2}$ in., oblong. Presented by the Artist.

78. Sentinels.

R.S.A.

Canvass, 3 ft. by 2 ft. 4 in., upright.

121. Christ Teacheth Humility.

Α.

Canvass, 11 ft. 7 in. by 7 ft. 8 in., oblong.

"At the same time came the disciples unto Jesus, saying, Who is the greatest in the kingdom of heaven? And Jesus called a little child unto Him, and set him in the midst of them, and said, Verily, I say unto you, except you be converted, and become as little children, ye shall not enter into the kingdom of heaven."—MATT. xviii. 1-3.

LAWRENCE.

SIR THOMAS LAWRENCE, P.R.A., was born at Bristol in 1769, and died in London in 1830. He evinced much talent for art when a mere child; commenced as a portrait painter in crayons at the age of ten,

was elected an Associate of the Royal Academy when twenty-two, and, in a year afterwards, on Reynold's death, was appointed limner to the king,-elected Royal Academician in 1798, knighted in 1815, and, on Benjamin West's death in 1820, succeeded him as President of the Royal Academy. Lawrence was the favourite portrait painter of the time of George III., and had an immense professional practice. His talent as a painter was doubtless overrated during his life, but, on the other hand, justice has scarcely been done to it of late years. For his style, though in many respects meretricious, was greatly influenced by the fashion and dress of the period, and it cannot be denied that, in time to come, impressions of the principal characters who figured during the Regency and in the reign of Geo. IV., must be taken mainly from his works. His portraits in the Waterloo Gallery at Windsor are of the greatest value as historical monuments. He was a man of great urbanity and fine taste, and left at his death a most valuable collection of drawings by the old masters, now unfortunately broken up.

9. Lady Charlotte Campbell (Bury).
Canvass, 7 ft. 10 in. by 4 ft. 10 in., upright.

28. Lady Hamilton, Wife of Sir W. Hamilton, Ambassador at Naples.

Canvass, 7 ft. 11 in. by 4 ft. 10 in., upright.

The picture of Lady Bury, No. 9, is an excellent specimen of the artist. No. 28 is an earlier work.

LEWIS.

J. F. Lewis, A.R.A., and lately President of the Old Water Colour Society,—a native of London. Nos. 257 to 320 inclusive, are studies in water colours by Mr Lewis, acquired from him by the Royal Scottish Academy. They exemplify, as it were, in a condensed manner, the more striking peculiarities of the Venetian, Spanish, Dutch, and Flemish Schools. The collection was made by Mr Lewis, for his own use, in the course of his professional studies, and in doing so, he had to visit several of the most important of the Art Galleries in Europe.

The dimensions here given are of the Pictures from which the Studies are made.

257, 258. From Frescos in the Choir of Sta. Maria Novella at Florence, illustrative of the Life of the Virgin Mary.

Ghirlandajo.

LEWIS. 79

259. Peter and Paul restoring the King's Son to Life. Simon Magus had challenged the Apostles to resuscitate a dead person, and this was done by them after he had failed. The skulls and bones on the ground had been used by the Sorcerer for his incantation. The incident is apocryphal.

This study is from one of the frescos by Masaccio in the Church of the Carmine at Florence. These were studied by Raphael and many of the greatest painters, and are often referred to by historians of Art. Though by many ascribed entirely to Masaccio, but they are now ascertained to have been by Masolino, Masaccio, and Filippino Lippi, but the most celebrated are by Masaccio.

260. Our Saviour and His Disciples at Emmaus. In the Louvre. Canvass, 8 ft. by 5 ft. 6 in.

Titian.

This celebrated picture was in the collection of Charles I. The Pilgrim on the right of the Saviour represents the Emperor Charles V.; the one on the left, Cardinal Ximenes; and the Page, the Emperor's son, afterwards Philip II. of Spain.

261. The Entombing of Christ. In the Louvre. 6 ft. 11 in. by 4 ft. 9 in.

Titian.

This Picture, one of the artist's masterpieces, was in the Duke of Mantua's collection purchased by Charles I., and was sold along with his other treasures of Art at the Revolution; it now forms one of the chief ornaments of the Louvre.

262. Portrait of Alphonso d'Avalos Marquis de Guasto, Lieutenant-General of the Armies of Charles V. in Italy. He is represented standing beside his Mistress, to whom Cupid, Flora, and Zephyr render homage.

3 ft. 11 in. by 3 ft. 6 in.

Titian.

263. Portrait of Francis I. In the Louvre. 3 ft. 4 in. by 2 ft. 11 in.

Titian.

264. Flora. In the Gallery of the Uffizi at Florence. Life-size.

Titian.

265. From a Fresco in the Scuola di St Antonio at Padua.

Titian.

One of a series of frescos illustrative of the miracles performed by this Saint. It represents the murder of a lady by her jealous husband, who having discovered that he had accused her unjustly, applied to St Antonio to restore her to life. The group of figures in the distance represents the Saint complying with the prayer of the husband.

266. The Adoration of the Magi. In the Museum at Madrid. 7 ft. 3 in. by 4 ft. 8 in.

Titian.

267. Study of a Portion of the Picture of the Adoration of the Shepherds. Purchased in May 1853 at the price of L.2050, by the Trustees of the National Gallery, at the Sale of the Spanish Collection of Louis Philippe, for whom it had been acquired from the Conde de Aquila of Seville.

Velasquez.

268. Hunting at El Pardo. Gallery, Madrid.

Velasquez.

269. The Doge in Council. Gallery at Madrid. 7 ft. by 5 ft. 7 in.

Pietro Malombra.

The Doge is here represented surrounded by his Grandi or Privy Council in the Salla del Collegio, or room in which he received foreign ambassadors; and accordingly in the Picture we find an ambassador or some high foreign dignitary seated at the right hand of the Doge. The room is in perfect preservation at the present day, with the now unoccupied seats of the Doge and Councillors ranged next the walls; and the paintings on the ceilings by Paul Veronese, which artists from every country are constantly studying, are now as fresh and sparkling as when first executed.

270. Interior of the Tribuno, an apartment in the Uffizi at Florence, where are concentrated some of the finest Works of Art in that Collection, particularly the following Statues:—

The Venus de Medici—the Apollino—the Dancing Faun—the Wrestlers—L'Arrotino, or the Slave whetting his Knife; and amongst the Paintings, all choice works of the respective artists, the most of whom are of the highest rank in art, are the Madonna del Cardinello, and another equally celebrated work of the same class, by Raphael—his Fornarina—Portrait of Julius

LEWIS. 81

II.—and Portrait of Maddalena Doni; the Holy Family of Michael Angelo, one of the three recognised easel Pictures by him; Titian's Venus; and admirable works by Perugino, Fra Bartolomeo, Andrea del Sarto, Albert Dürer, Correggio, and other great Masters.

271. Fête Champêtre. In the Louvre.

4 ft. 7 in. by 3 ft. 7 in.

Giorgione.

272. The Martyrdom of Sta. Justina. In the Gallery of the Uffizi, Florence.

P. Veronese.

273. A Study of the Principal Group in the picture of Christ in the Temple disputing with the Doctors. In the Gallery at Madrid. Figures, Life size.

P. Veronese.

274. Sketch from a Picture in the Museum at Madrid, of Rudolph of Hapsburg, who placed on his Horse a Priest who is bearing the Host.

Rubens.

275. A Young Man led by Virtue from the Seductions of Vice.
In the Gallery at Madrid.
5 ft. 1 in. by 3 ft. 4 in.

P. Veronese.

276. Cain and his Family. The Companion Picture to the above, and in the same Gallery.

5 ft. 1 in. by 3 ft. 4 in.

P. Veronese.

277. Holy Family. Figures, Life size.

Velasquez.

This drawing was made when the Picture was in the possession of Don Julian Williams, British Consul at Seville.

278. Los Bebedores, or the Drinkers. In the Gallery at Madrid. 7 ft. 5 in. by 5 ft. 4 in.

Velasquez.

A mock coronation on the occasion of a festival at the termination of the vintage.

279. Embarkation of the Doge. This study embraces two-thirds of the Picture, which is about 12 feet long. In the Gallery at Madrid.

Bassano.

280. Portrait of the Infanta Maria Margarita. 7 ft. by 4 ft. 10 in.

Velasquez.

281. Half-Length Portrait of Philip IV. From the Picture at Dulwich. Life size.

Velasquez.

282. The Surrender of Breda, or "Las Lanzas." From the Picture in the Museum at Madrid.

14 ft. 6 in. by 11 ft. 7 in.

Velasquez.

Breda was surrendered on 2d June 1625, the garrison marching out the following day with the honours of war. The painter has chosen the moment when the governor, Justin de Nassau,

delivers the keys to the Marquis of Spinola.

This place having been regarded as impregnable, the King of Spain, Philip IV., wished that so great an event should be commemorated in painting as well as in poetry. Calderon celebrated it in one of his dramatic poems, and Velasquez was commissioned to execute it for the Palace of the Retiro. The Picture was completed in 1646. It is reckoned to be the artists's masterpiece.

283, 284. Portions of the Picture of St Thomas Aquinas. the Museum at Seville.

Francisco de Zurbaran.

One portion represents the Archbishop Diego de Deza, founder of the College of St Thomas Aquinas, who kneels on the right hand; and on the left the Emperor, and a train of ecclesiastics. This Picture is esteemed the chef d'œuvre of the painter.

285. A portion of the Picture representing the Adoration of the Sta. Forma. In the Sacristy of the Escurial.

Claudio Coello.

286. Landscape. In the Museum, Madrid. 1 ft. 6 in. by 1 ft. 4 in.

Velasquez.

287. St Paul the Hermit, and St Antony the Abbot, fed by a Raven in the Desert. In the background two Lions are excavating the Grave of Paul, whilst Antony is praying over the Body. 8 ft. 6 in. by 6 ft. 3 in.

Velasquez.

288. Landscape in the Gardens of Aranjuez. Gallery, Madrid. 1 ft. 6 in. by 1 ft. 3 in.

Velasquez.

LEWIS. 83

289. Portrait of Don Balthazar Carlos on Horseback. In the Museum at Madrid.

7 ft. by 5 ft. 8 in.

Velasquez.

290. Equestrian Portrait of Philip IV. In the Museum at Madrid. 10 ft. 5 in. by 9 ft. 11 in.

Philip IV.'s love of art forms a most important feature in his history; and the fact that Spanish Art, when at its height, is associated with the name of this monarch, will give him a far higher place in the world's history than he would have obtained by all that ever has been written of his other acts and deeds.

Velasquez.

291. Beggar Boys. In the Dulwich Gallery. Life size.

Murillo.

292. A Flower Girl. In the Dulwich Gallery. Life size.

Murillo.

293. Portrait, supposed to be of Velasquez.

Velasquez.

294. A Dwarf standing beside a Dog.

4 ft. 8 in. by 3 ft. 6 in.

Velasquez.

A portrait of one of the many dwarfs maintained at the Court of Philip IV.

295. A Dwarf Reading. From the Picture in the Gallery at Madrid.

3 ft. 6 in. by 2 ft. 9 in.

Velasquez.

296. Portrait of Don Balthazar Carlos on Foot. In the Gallery of Madrid.

4 ft. 4 in. by 3 ft. 5 in.

Velasquez.

He was son of Philip IV. by his first wife, Isabel of Bourbon, daughter of Henry IV.; was born in 1639, and died in 1645.

297. Velasquez painting the Portrait of the Infanta Margarita. In the Museum at Madrid.

12 ft. 6 in. by 9 ft. 4 in.

Velasquez.

Part of the upper portion of the Picture is omitted in the Drawing.

The young Princess here represented was Maria Margarita, daughter of Philip IV., born 1651: her portrait was also painted by Velasquez in 1658, to be sent to Leopold, who had then been elected Emperor of Germany, and to whom she was married in 1666.

This celebrated Picture, well known in Spain as "Las Meninas," the Maids of Honour, may justly be classed as a great historical work, for it vividly embodies and places before us a variety of personages, who, from their exalted station and official rank, indicated by their attendants, costume, etc., may be taken as correctly exemplifying the life and manners in the court of a great monarchy two centuries ago. This interesting work is described with graceful vivacity in Mr Stirling's "Artists of Spain."

298. St John as a Child with a Lamb. In the Hospital of Charity, Seville. Life size.

Murillo.

299. Study of a Mendicant. Portion of the Picture of St Elizabeth of Hungary.

Murillo.

300. St Thomas of Villanueva giving Alms at the Door of his Cathedral. In the Museum at Seville. Figures, Life size.

Murillo.

301. A Beggar Boy. In the Louvre.

4 ft. 3 in. by 3 ft. 3 in.

Murillo.

302. The Dream of the Roman Senator. In the Academy of San Fernando at Madrid. Figures, Life size.

Murillo.

This is from one of four Pictures painted by Murillo for the Church of Sta. Maria la Blanca at Seville, to illustrate the history of our Lady of the Snow, or the dedication of the Church of Sta. Maria Maggiore at Rome. The Virgin is represented appearing to a Roman senator and his wife in a dream, to signify her acceptance of the bequest of their fortune, and to direct its appropriation to the erection of a church on the Esquiline hill, on the spot which she would indicate next day by its being covered with miraculous snow, August being the month when the event occurred.

303. The Charity of San Juan de Dios. In the Church of the Hospital of Charity, Seville. Figures, Life size.

Murillo.

The Saint is represented relieved by an angel when sinking under the weight of a sick man he had been carrying.

LEWIS.

304. Portrait of a Lady. In the Louvre. 2 ft. 1 in. by 1 ft. 9 in.

Rembrandt.

85

305. Portrait of Rembrandt when Thirty-one years of Age, dated 1637. In the Louvre.

Panel, 3 ft. by 2 ft. 2 in.

Rembrandt.

306. The Good Samaritan. In the Louvre. Canvass, 4 ft, 2 in. by 3 ft. 6 in.

Rembrandt.

307. Our Saviour discovering Himself to His Disciples at Emmaus. In the Louvre.

Panel, 2 ft. 2 in. by 2 ft. 1 in.; signed and dated 1648.

Rembrandt.

308. The Music Lesson. In the Louvre. 2 ft. 8 in. by 2 ft. $3\frac{1}{9}$ in.

Gerard Terburg.

309. Craesbecke Painting the Portrait of Brauwer, his Friend and Instructor in Art. In the Louvre.

3 ft. 3 in. by 2 ft. 9 in.

Craesbecke.

310. A Cavalier presenting Refreshments to a Lady. In the Louvre.

2 ft. by 1 ft. 4 in.

Metzu.

311. A Spanish Family. In the Museum, Madrid.

Jordaens.

312. Full-length Portrait of Charles I. In the Louvre.

8 ft. 4 in. by 6 ft. 6 in.

Vandyck.

The king appears to have just dismounted from a noble charger, introduced behind him, held by his equerry, the Duke of Hamilton, and is followed by a page carrying his cloak. This admirable work was painted about the year 1635. It is signed A Van Diick. There is a well known engraving from it by Strange. **313.** The Entombment. In the Museum, Antwerp. 9 ft. by 6 ft.

Vandyck.

Painted for the Church of the Beguines at Antwerp, and one of the painter's most celebrated works of this class.

314. The Visit of Mary to Elisabeth. One of the Wings of the celebrated Altar-piece, the Descent from the Cross. In the Cathedral at Antwerp. Figures, Life size.

Rubens.

315. The Communion of St Francis. In the Gallery at Antwerp. 13 ft. 5 in. by 6 ft. $10\frac{1}{4}$ in.

Rubens.

This Picture was executed in 1619 for the Convent of the Recollets at Antwerp, and is now in the Museum formed in the Church of the Convent. The Family of Vander Werf of Antwerp possess an acquittance dated May 17, 1619, wherein Rubens acknowledges to have received from Gaspart Charles the sum of 750 florins for a picture wrought with his own hand, and placed in the Church of St Francis at Antwerp.

316. Embarking for the Island of Cythéra. In the Louvre, 6 ft. 3 in. by 4 ft. 3 in.

Watteau.

317. Fête Champêtre.

2 ft. 7 in. by 2 ft.

Watteau.

318. Fête Champêtre.

Watteau.

319. Guitar Player.

Watteau.

320. Decapitation of the Doge Marino Faliero.

De la Croix.

M'CULLOCH.

HORATIO M'CULLOCH, R.S.A.—Native of Glasgow.

96. Inverlochy Castle.

Canvass, 5 ft. by 3 ft., oblong.

Α.

MACNEE.

Daniel MacNee, R.S.A.—Native of Fintry, Stirlingshire.

108. The Bracelet.

R.S.A.

Canvass, 3 ft. 3 in. by 2 ft. 8 in., upright.

NASMYTH.

ALEXANDER NASMYTH was born in Edinburgh in 1758, and died there on 10th April 1840, aged 82. After studying some time in Edinburgh, he went to London, and was an apprentice or pupil of Allan Ramsay. He studied sometime in Italy, and on his return, practised successfully as a landscape painter. Occasionally he painted portraits—and the best and most authentic likeness of Burns, with whom he was on most friendly terms, is by him. He had many pupils—his son, Patrick, was an eminent landscape painter—and the landscapes of his daughters are well known.

129. Stirling Castle.

R.I.

Canvass, 3 ft. 10 in. by 2 ft. 8 in., oblong.

NICHOLSON.

WILLIAM NICHOLSON, R.S.A., a native of Newcastle-upon-Tyne, and born in 1784, was one of the original members, and for some time Secretary, of the Royal Scottish Academy. His portraits in water colours were much admired, and in that style he painted Sir Walter Scott, and other eminent men of the day—of several of which there are etchings by himself. He died at Edinburgh in 1844.

27. Portrait of H. W. Williams, artist, generally known as Grecian Williams. See notice, p. 101.
R.S.A.

Canvass, 2 ft. 11 in. by 2 ft. 6 in., upright.

Presented by Mrs Nicholson.

PARK.

Patric Park, R.S.A. He was born at Glasgow in 1809, and died at Manchester on 18th August 1855. In the earlier part of his career he studied in Italy. His busts in general are remarkable for expressing great energy, and many, as in No. 18, for embodying a feeling of much tenderness.

18. A Scotch Lassie; Bust, in Marble.

R.S.A.

PATON.

J. NOEL PATON, R.S.A.,—Native of Dunfermline.

35. The Quarrel between Oberon and Titania, painted in 1849.

Oberon.-Why should Titania cross her Oberon? I do but beg a little changeling boy To be my henchman.

Titania .-Set your mind at rest, The fairy-land buys not the child from me. His mother was a vot'ress of my order: And, in the spyced Indian air, by night, Full often hath she gossiped by my side, And sat with me on Neptune's yellow sands.

> But she, being mortal, of that boy did die; And, for her sake, I do rear up her boy; And, for her sake, I will not part with him. - Midsummer-Night's Dream, Act II., Scene 1.

Canvass, 5 ft. by 3 ft. 3 in., oblong.

99. The Reconciliation of Oberon and Titania, painted in 1846. This picture obtained one of the Government Premiums at the Westminster Hall Competition of 1846.

Titania .- My Oberon! what visions have I seen! Methought I was enamour'd of an ass.

Oberon.—There lies your love.
Titania.—How came these things to pass?

O, how mine eyes do loath his visage now!
-Silence a while—Robin, take off his head—
Titania music call; and strike more dead

Than common sleep, of all these five the sense.

Titania.—Music, ho! music, such as charmeth sleep.

Puck.—Now when thou wak'st, with thine own fool's eyes peep. Midsummer-Night's Dream, Act IV., Scene 1.

Canvass, 4 ft. by 2 ft. 6 in., oblong.

117. The Quarrel of Oberon and Titania.

R.S.A.

Canvass, 2 ft. $1\frac{1}{2}$ in. by 1 ft. 5 in., oblong.

RAEBURN.

SIR HENRY RAEBURN, R.A., was born on 4th March 1756, at Stockbridge, Edinburgh, where his father was a manufacturer. His parents died when he was little more than six years old. When about fifteen years of age he was apprenticed to Mr Gilliland, goldsmith and jeweller in Edinburgh, and soon gave proofs of taste and ingenuity in his profession, besides assiduously devoting his leisure time to miniature painting, in which he made such progress, that he obtained numerous commissions, and was enabled to make an amicable arrangement with his master, by which he was freed from his apprenticeship on paying a

sum of money. He now, with decided prospects of success, devoted his whole time to painting; and, at the age of twenty-two, married a lady, by whom he acquired some fortune. It has been asserted that Raeburn was entirely self-taught, and that he had seen nothing in the way of art before his master introduced him to David Martin, who had been an assistant to Allan Ramsay, and had a considerable practice as a portrait painter in Edinburgh. The biographies of many eminent painters are often commenced with similar statements. His miniatures at once show that such a remark does not apply to his case, for they are skilfully executed, and possess many of those qualities which Reynolds carried so far, particularly breadth, one of the latest elements introduced into art, after various stages of its development. Raeburn must have seen portraits by Reynolds in his early career,—there are several in Edinburgh and its neighbourhood, where they have been preserved since they were painted,-at all events, many admirable engravings from Sir Joshua's works had been published at that time, with most of which he must have been familiar. Raeburn went to London with introductions to Reynolds—was kindly received by him, and practised about two months in his studio. Sir Joshua at once appreciated his talents, advised him to visit Rome, and generously offered to assist him with funds. Raeburn followed Sir Joshua's advice, he stood in no need of pecuniary aid, but received from him letters of introduction to various artists, among these Pompeo Battone, the favourite painter in Rome at that time. After remaining two years in Italy, he returned and settled in Edinburgh in 1787, where he soon received full employment as a portrait painter; and, in 1795, built a large house in York Place, the upper part of which was lighted from the roof, and fitted up as a gallery for exhibition, while he had his domestic residence at St Bernards, Stockbridge. On May 30, 1812, Raeburn was elected President of the Society of Artists in Edinburgh, which had been formed for the purpose of exhibiting publicly the works of living artists, a Life Academy, etc. In 1814, he was elected Associate of the Royal Academy of London, and the following year Academician. He was knighted in 1822, when George IV. visited Scotland, and shortly afterwards was appointed His Majesty's limner for Scotland. He died on 8th July 1823, in the 68th year of his age. There can be no doubt that Raeburn's style was modelled on that of Reynolds. He adopted that artist's great principle in the arrangement of a picture, of always making the leading element breadth,—which is, the effect produced by massing and keeping as far as possible the lights distinct from the shadows, and making them prominent features respectively, by their not being blended together too much in the endeavour to give roundness or relief. But he carried out this principle in a manner, and with a feeling in many respects peculiarly his own. He never attempted by thick impasto, and semi-transparent painting, to produce texture and luminous effect, but adopted the opposite mode, of painting in a low tone with a sharp touch, facilitated by the colours being used with little admixture of any unctuous pigment. In his portraits of men,

he gives the characteristic expression in a simple but a decided and impressive manner. Raeburn's reputation was very high in his lifetime, and it is still rising, his pictures being now much sought after. His style was manly and vigorous, well calculated for the representation of the marked physiognomy of his countrymen, at a period when many distinguished characters stood prominently before the public. Wilkie, when in Madrid, studying the works of the Spanish School, in noticing those of Velasquez, repeatedly alludes to his simple and powerful mode of treatment, as always reminding him of Raeburn's works; it would be difficult to pay any higher compliment to a portrait painter.

- 11. Portrait of a Lady.

 Canvass, 7 ft. 9 in. by 4 ft. 10 in., upright.
- 15. Admiral John Maitland.

 Canvass, 7 ft. 10 in. by 4 ft. 10 in., upright.
- 25. The Artist's Son, on a Grey Pony.

 Canvass, 7 ft. 9 in. by 4 ft. 11 in., upright.
- 31. Mrs R. Scott Moncrieff.

 Canvass, 2 ft. 6 in. by 2 ft., upright.

Bequeathed by Robert Scott Moncrieff Welwood, Esq., of Pitliver.

332. Professor Wilson—at the age of 20. Born 1785, died 3d April 1854.

Canvass, 7 ft. 9 in. by 4 ft. 10 in., upright. Presented by his son, John Wilson, Esq.

This is a picture of great interest as a portrait by Raeburn of one of our most celebrated men. It seems to have been painted about the time Wilson entered at Magdalen College, Oxford, as a gentleman commoner, where he was distinguished by carrying off the Newdigate prize of £50 for an English poem, and as taking the lead in all those manly sports and exercises that form so marked a feature at the English universities. The Professor is represented as a young gentleman in the riding costume of the day standing beside his horse—the attitude of the animal indicates impatience to put forth his speed, but the firm yet easy position and decided expression of the young horseman show his perfect mastery. Raeburn, at this very time, has thus strikingly indicated the Professor's character; for in all portraits of him in after life, when his great talents were fully developed, the same firm and decided expression is always aimed at.

To Scottish artists, whatever recalls the memory of Professor Wilson, has a peculiar interest, for he keenly entered into all

measures calculated to advance national art—he was an almost daily visitor of the Exhibitions, was personally acquainted with most of the artists, and, as a member of an artists' club (the St. Luke's), he very often presided at their meetings, where his brilliant conversation, and speeches abounding in the most poetical descriptions, attracted the best talent of this city—Cockburn, Jeffrey, Dick Lauder, and others—and made an invitation to a meeting of the St Luke's to be eagerly sought for.

335. Alexander Adam, LL.D., Rector of the High School of Edinburgh, from 1768 till 1809.

B.M.

Canvass, 4 ft. 1 in. by 3 ft. 3 in., upright.

Painted for fourteen of Dr Adam's pupils, placed many years in the High School, and now presented to the National Gallery by the survivors, the Right Hon. Sir George Clerk, Bart., of Pennicuick, Henry Home Drummond, Esq. of Blair Drummond, John Campbell, Esq. of Craigie, Wm. Macdonald, Esq. of Powderhall, and John Cockburn, Esq. This picture has long been reckoned an excellent example of those qualities by which Raeburn's style is distinguished,—breadth and simplicity of treatment. It was well engraved in mezzotint by C.

Turner, in 1809, shortly after it was painted.

This eminent scholar and teacher was born in 1741, in the parish of Rafford, Morayshire, where his father rented a small farm. His progress at school was so rapid that his father was persuaded to give him a learned education. This required an effort beyond his parents' means; but recommended to the Rev. James Watson, one of the ministers of Canongate, a cousin of young Adam's mother, he was sent to the University of Edinburgh. Maintaining himself chiefly by private teaching, procured through Mr Watson, by rigid economy he went on with his studies, and in the spring of 1760, when only nineteen years of age, after a strict competitive trial, was elected head master in George Heriot's Hospital, and at the same time he entered himself as a Student of Divinity. In order to have more leisure for studying, he resigned his situation in the Hospital, after having held it three years and a half, and engaged as tutor in the family of Mr Kincaid, His Majesty's Printer for Scotland, afterwards Lord Provost of Edinburgh. In 1768 Adam was elected Rector of the High School. To the duties of this office he devoted himself with great enthusiasm, besides composing several valuable works for facilitating the study of classic literature. His Latin and English Grammar was adopted as a text-book extensively in Britain and America. In 1780 the degree of LL.D. was conferred on him by the University of Edinburgh. The most important of his works, the "Roman Antiquities," fully established his reputation as a scholar, it was translated into the French, German, and Italian languages, and when published, and for long afterwards, it was accounted the best work on that subject.

Dr Adam died in 1809. The works he published prove his high rank as a scholar, while numerous pupils—some of whose names have now become household words,—Dugald Stewart, Sir Walter Scott, Jeffrey, Cockburn, and Brougham—have borne testimony to his eminent qualifications as a teacher. The high character given of him by Sir Walter is recorded in Lockhart's Life of Scott, vol. 1.

RAMSAY.

ALLAN RAMSAY. This eminent artist, the son of the poet, was born at Edinburgh in 1709, and commenced his studies at the age of twelve; when about one and twenty he seems to have visited London, and had some instructions from a Mr Hyffidg, and in 1736, he left Edinburgh for Rome, where he studied three years. He then returned to Edinburgh, and painted various portraits, but not long afterwards removed to London. He was much patronised by Lord Bute and Frederick, Prince of Wales, and, on the accession of George III., obtained increased Court employment, and was appointed painter to the king. An accomplished linguist, he wrote with great vigour and facility, and was known to be the author of many ingenious pieces in history, politics, and criticism, signed Investigator, and afterwards collected into a volume; he corresponded with Voltaire and Rousseau, and painted the portrait of the latter for Hume the Historian. Dr Johnson expressed the following opinion of him: "You will not find a man in whose conversation there is more instruction, more information, or more elegance than in Ramsay's." He died in Paris in August 1784, on his way home from Italy, where he had resided for several years on account of his health.

1. David Hume the Historian.

B.M.

Canvass, 2 ft. 5 in. by 2 ft., upright.

Painted in 1766; and engraved by Martin, as a companion to his print of Rousseau, whose portrait was also painted by Ramsay for Hume.

Presented by his grandniece, Mrs Hume Macdonald of Ninewells.

33. Portrait of David Hume in Early Life. Painter unknown. B.M. Small oval.

Presented by Robert Chambers, Esq.

REYNOLDS.

SIR JOSHUA REYNOLDS, P.R.A. This distinguished artist, who was the son of the Rev. Samuel Reynolds, rector of Plympton St

Mary, and master of the Grammar School of Plympton, Devonshire, was born in 16th July 1723. He was intended for the medical profession, but having, from early age, manifested an ardent desire to be a painter, was, in 1740, placed under Hudson, the principal portrait painter of his day. He left Hudson in 1743, and set up as a portrait painter at Plymouth Dock, now Devonport, where he received great encouragement. In 1746 he went to London, and established himself in St Martin's Lane; but on the appointment of Commodore Keppel to the Mediterranean station, he accepted his invitation to accompany him, sailed from Plymouth in May 1743, and, on his arrival at Leghorn, proceeded to Rome. He remained about three years in Italy, most diligently employing his time in visiting the various cities where the chief collections are to be found. In October 1752, returning to London, his works immediately attracted great attention, eclipsing everything that had been done in England since Vandyck's time. On the institution of the Royal Academy in 1769, he was elected President; the honour of knighthood was conferred on him by George III.; and on Ramsay's death in 1784, he succeeded him as painter to the king. He died in his house in Leicester Square, on 23d February 1792, and, after lying in state at the Royal Academy, was interred in the crypt of St Paul's, near the tomb of Sir Christopher Wren, the architect of the edifice. Sir Joshua lived in friendly intercourse with Johnson, Burke, and the leading men of his period. His literary works consist of his discourses, fifteen in number, delivered in the Royal Academy; three essays, contributed to the "Idler," at Dr Johnson's request; Notes to Mason's translation of Du Fresnoy's "Art of Painting;" a few notes for Dr Johnson's edition of Shakespeare, and notes of his tour through Flanders in 1781. In these writings there is much valuable information on art, imparted in an admirable manner, though now from increased facilities for more careful examination of the works of the older schools, some of the principles then laid down are now acknowledged to be erroneous. His pictures, which are numerous, have been rapidly rising, and at present rank in reputation and value with those of Vandyck and Velasquez. It is supposed that there are nearly 700 engravings from his pictures. Most of them are admirably rendered in mezzotint, and they are in great request.

46. Half-length Portrait of the Honourable Captain Hamilton.

Canvass, 4 ft. 3 in. by 3 ft. 3 in., upright.

(An early Picture painted at Portsmouth.)

325. Portrait—Edmund Burke. Small unfinished headsize. B.M. 1 ft. 8 in. by 1 ft. 4 in., upright.

Presented by the Lord Elcho, M.P.

Sir Joshua seems to have had only one or two sittings, when,

for some reason or other, he laid aside this portrait; so it has been left in a state in which his manner of commencing a head may be studied with facility, and much useful insight obtained. The firmness and decision with which the features are put in evince the hand of a master.

ROBERTS.

DAVID ROBERTS, R.A., H.R.S.A.—Native of Edinburgh.

116. Rome—Sunset, from the Convent of San Onofrio.

R.S.A.

Rome, thine imperial brow Never shall rise; What hast thou left thee now? Thou hast thy skies. Thou hast the sunset's glow, Rome, for thy dower, Flushing tall cypress bough, Temple and tower.

Canvass, 14 ft. by 7 ft., oblong. Presented by Mr Roberts in 1857.

RUNCIMAN.

John Runciman was born in Edinburgh in 1744, and died in Naples in 1766. His career was so short that he executed few works, but these were of the highest promise. Alexander, his elder brother (born, 1736—died, 1785), also studied in Italy, and, on his return, settled in Edinburgh, and practised his art there for many years. Penicuick House was adorned by him with subjects from Ossian, and he painted various Scripture pieces for the Episcopal Chapel in the Cowgate. He was an artist of very considerable talent, and etched a number of designs, which evince much freedom and taste. As Master of the Drawing School of the Board of Trustees, he influenced very favourably the taste for art in Scotland.

5. John Runciman; painted by himself.

B.M.

Canvass, 2 ft. 6 in. by 2 ft., upright. Presented by Robert Chambers, Esq.

SCOTT.

DAVID SCOTT, R.S.A., was born in Edinburgh in 1806. His father was an engraver, and at a time when engraving, as a fine art, was not much encouraged in Scotland, made most praiseworthy efforts to elevate it, and reared many able pupils, among whom were the Burnets, James Stewart, and Horsburgh. Scott's father intended that his son should be an engraver, but he had a decided aversion to that branch of art, and soon left it for painting. In 1830 he

became a member of the Royal Scottish Academy, and was a regular contributor to the exhibitions till the year of his death, which took place at Edinburgh in 1849, his last and most important work, Vasco de Gama, then being exhibited. He visited Italy in 1832-34. Scott had a poetical imagination, and high aspirations in art. A memoir of him, written with deep feeling, by his brother, W. B. Scott, also a painter, was published in 1850.

115. Cain Degraded.

R.S.A.

Canvass, 5 ft. 11 in. by 5 ft. 3 in., upright.

210. Ariel and Caliban.

R.S.A.

Canvass, 3 ft. 10 in. by 2 ft. 3 in., upright.

SIMSON.

WILLIAM SIMSON, R.S.A., was born in 1800, at Dundee. He was educated under Andrew Wilson, at the Trustees' Academy, Edinburgh, and showed great talent in his landscapes and sea-pieces, in which he generally introduced figures, touched in a very spirited manner. Having visited Italy in 1835, he settled in London, on his return in 1838, and devoted himself chiefly to figure subjects. Though he executed several good works of this class, it is much to be regretted that he abandoned landscape painting, as he possessed so true a feeling for nature, and such admirable execution, that had he devoted himself to it exclusively, he would have attained the highest eminence in that walk. He died in London in 1847. No. 83 is a good specimen of his style. No. 87 is a small and unimportant work.

83. Solway Moss—Sunset.

R.S.A.

Canvass, 3 ft. by 2 ft. 1 in., oblong.

87. Landscape.

R.S.A.

Canvass, 17 in. by 11 in., oblong.

SMITH.

Colvin Smith, R.S.A.—Native of Forfarshire.

32. The Honourable John Hope, Lord Justice Clerk, when Dean of Faculty.

Canvass, 2 ft. 5 in. by 2 ft., upright.

337. Portrait of Viscount Melville, F.R.S., P.C., K.T, &c. B.M. Canvass, 5 ft. 1 in. by 3 ft. 3 in., upright.

Presented by William Hope, Esq.

Robert Dundas Viscount Melville, Baron Duneira, was born 14th March 1771, and succeeded his father, the first Viscount, in 1811. He filled various important State Offices—among others, those of President of the Board of Controul, Chief Secretary for Ireland, First Lord of the Admiralty, Lord Privy Seal in Scotland, Governor of the Bank of Scotland, and Chancellor of the University of St Andrews. He gave his talent and influence to various public matters specially affecting Scotland. He represented Midlothian before he succeeded his father; and the erection of the present building for the Scottish National Gallery was one of the various measures in which he took an interest. He died on 10th June 1851. A bronze statue of his Lordship, the work of John Steell, Esq., R.S.A., has been placed in Melville Street.

STARK.

JAMES STARK .- Native of Norwich.

101. Gowbarrow Park.

Panel, 11 in. by 9 in., oblong.

STEELL.

JOHN STEELL, R.S.A.—Native of Edinburgh.

19. Bust, in Marble, of David Scott, R.S.A., the intimate friend of the Sculptor. See notice, p. 94.

STEVENS.

JOHN STEVENS, R.S.A.—Native of Dumfriesshire.

107. Standard Bearer.

R.S.A.

R.I.

Canvass, 4 ft. 3 in. by 3 ft. 3 in., upright.

SYME.

JOHN SYME, R.S.A.—Native of Edinburgh.

34. Hon. Lord Cockburn, when Solicitor-General in 1833. R.S.A. Canvass, 4 ft. 2 in. by 3 ft. 3 in., upright.

THOMSON.

The Rev. John Thomson, H.R.S.A., was born in the Manse of Dailly on 1st September 1778. He succeeded his father as minister of that parish, and in 1805, having accepted the presentation to the parish of Duddingston, near Edinburgh, he thus came more immediately in contact with men of congenial minds, by whom his great talents were appreciated. Thomson was an excellent scholar, and esteemed by his parishioners for his kindliness of heart; he had an exquisite taste for music; but the talent by which he is chiefly known to the public is painting, one which, if followed out with even a tolerable measure of success, cannot be confined within the circle of a household or even of a parish. He first exhibited his landscapes in 1808, with the Society of Associated Artists of Edinburgh, and contributed, till the year of his death, to almost all the exhibitions of modern paintings there, a series of works remarkable for many of the highest qualities in landscape painting. In the composition and general treatment of his pictures, he evinces a strong tendency to the style of the Italian school, as exemplified by the Poussins—a style which, though it had been carried to mannerism by a host of imitators, was studied by Thomson always with reference to nature, for he thought that the scenery of this country was peculiarly suited to a treatment in which grandeur and wildness, to a certain extent, were the leading characteristics. The style of art, involving a selection of subject, based on the works of the Dutch masters, which in his time was that generally followed, was better adapted to English than Scottish scenery, for the exuberant foliage, lanes, pollarded trees, palings, pools of stagnant water, canal barges and hedgerows, which form the compositions of Dutch landscapes, are also the objects that mainly constitute the picturesque in a great portion of England, but are rarely to be met with in Scotland.

Thomson, though distinguished in art, on account of his clerical profession, never joined any incorporated body of artists, but he was an honorary member of the Royal Scottish Academy; for the same reason he was rather averse to exhibiting in London or anywhere but in Edinburgh; but to these exhibitions his contributions were most liberal, for from the year 1808 to 1840 inclusive, he sent 109 works. He was the friend of Sir Walter Scott; and was on intimate terms with the most eminent men in Scotland. He died at Duddingstone on 20th October 1840.

91. Glenfishie, in Inverness-shire.

AB.

Canvass, 3 ft. by 4 ft. 5 in., oblong.

Exhibited in the Exhibition of the Royal Scottish Academy in 1835.

119. Bruce's Castle of Turnberry.

R.I.

Canvass, 4 ft. by 2 ft. 7 in., oblong.

WATSON.

George Watson, P.R.S.A., was born in 1767, at his father's property of Overmains in Berwickshire; he received some elementary instruction in drawing from Nasmyth, and at the age of eighteen went to London, and painted in Sir Joshua Reynold's studio for about two years. He afterwards settled in Edinburgh, obtained extensive employment as a portrait painter, and long maintained an honourable rivalry with Raeburn. From 1808 to 1812 he presided over the Society of Associated Artists of Scotland; and, in 1826, when the Scottish Academy was instituted, was elected President, and held that office till his death in 1837.

8. Archibald Skirving, Artist.

R.S.A.

Canvass, 3 ft. by 2 ft. 4 in., upright. Presented by the family of Major Yule.

Skirving was born at East Lothian in 1747, and died in 1819. Though somewhat eccentric, he was a man of taste and considerable talent. He had a high reputation in his day as a painter in crayons, a style of art then much in vogue.

13. George Watson; painted by himself.

R.S.A.

Canvass, 3 ft. by 2 ft. 3 in., upright.

Presented by his son, W. Smellie Watson, Esq., R.S.A.

23. Benjamin West, President of the Royal Academy. R.S.A.

Canvass, 3 ft. by 2 ft. 3 in., upright.

Presented by W. Smellie Watson, Esq., R.S.A.

West was born in Pennsylvania in 1738. He showed an early liking for drawing, and received instructions in art from Williams, a painter in Philadelphia. He commenced in that city at the age of eighteen, as portrait painter, and afterwards removed to New York, from whence he went to Rome in 1760, and after studying about three years, visited England, and George III. was his steady patron, and settled there. employed him, almost exclusively, for thirty years. On the illness of the king, West's court commissions were stopped. But he still continued to paint large Scripture subjects. Several of these he sold at very large prices, and he obtained considerable sums by their exhibition. His pictures, though much admired in his day, are now little valued. The notions held at present on art are very different from those that prevailed in West's time. There was then a great admiration in this country for the Bolognese Eclectic School, the artists of which attempted a revival of art by combining many of the qualities of the earlier masters; and, for carrying out similar views, Government commissions, and employment by the Church, were then loudly

demanded. But in our time, the efforts of the Bolognese masters are placed comparatively low in the scale by which art is estimated, and there is greater reliance on originality and individual exertion, stimulated by remunerating sales to private collectors and publishers.

123. The Hermit.

R.S.A.

Canvass, 8 ft. by 5 ft. upright.

WATSON.

WILLIAM SMELLIE WATSON, R.S.A.-Native of Edinburgh.

76. The Student.

R.S.A.

Canvass, 2 ft. 5 in. by 2 ft., upright.

WATSON.

WILLIAM STEWART WATSON.—Native of Edinburgh.

105. Don Quixotte attacking the Windmill.

R.I.

Canvass, 3 ft. by 2 ft. 2 in., oblong.

WILKIE.

SIR DAVID WILKIE, R.A., H.R.S.A., was born in the parish of Cults, Fifeshire, in 1785. His father was the clergyman of that parish. The early predilection he showed for painting induced his parents to send him to the Trustees' Academy at Edinburgh, of which John Graham, an artist of very considerable talent, was master. (See page 74.) Wilkie often referred in after life to the benefit he derived from Graham's instructions. He competed successfully for the premium of ten guineas for the best painting of "Callisto in the Bath of Diana." Such a subject may have afforded good practice in drawing, but his genius inclined him to a very different style of art. The influence of David Allan, Graham's predecessor in the school, was still felt in it; he had pointed out a road that led to a kind of art altogether distinct from the one that aimed at resuscitating effete embodiments of classic mythology,—namely, art based on national feeling, whether expressed by the representations of occurrences in every day life, made interesting by truthful delineation,-or by the illustration of the subjects brought out in our national poetry, or chronicled as the history of our country. Wilkie soon eschewed the grand mythological, and adopted the simplest of national styles, which, however, he elevated to a higher point than any former artist had carried it. When at the Edinburgh Academy, he painted some small fancy subjects, and a few cabinet portraits, but

his first important painting-Pitlessie Fair-was a work full of humour and character. In 1805, he went to London, and entered as a student of the Royal Academy. He exhibited his Village Politicians in 1806; this work at once established his reputation, and he followed up his success with the following works-The Blind Fiddler-the Card Players—Rent Day—Jew's Harp—Cut Finger—Village Festival, etc. In 1809 he was elected an Associate of the Academy, and an Academician in 1811. From this period he gradually began to change his style, and to aim at greater richness of colour. The Rabbit on the Wall—the Gentle Shepherd—the Penny Wedding the Whisky Still—the Reading of the Will—the Chelsea Pensioners, and the Parish Beadle, are all excellent examples, produced in carrying out this intention. In 1825 he spent three years on the Continent, in which time he visited France, Germany, Italy, and Spain. After this he still further changed his style, and, it is generally said, not with advantage, devoting himself almost exclusively to historical and portrait painting. On the death of Lawrence in 1830, Wilkie was nominated Painter in Ordinary to George IV. He had been appointed King's limner for Scotland on Raeburn's death in 1823, and he was knighted in 1836. In the autumn of 1840, he set out for Constantinople, the Holy Land, and Egypt; died on his way home in the Oriental steamer off Gibraltar, on 1st June 1841, and was buried at sea on the same day.

Wilkie's works may be classed into those produced in his early, middle, and last styles. His early works are highly prized for truthfulness, and the expression of quiet humour. But the works of his middle period, from about 1811 till 1825, are his best, as, in most instances, combining the individual character and expression found in his earlier works, with superior technical execution. His latest period has been much censured, and often far too severely. In striving to attain the depth and richness of colour he admired in some of the ancient masters, he occasionally exhibited a looseness and indecision in his drawing, tending to feebleness; but some of his works of that period are remarkable for qualities of texture and colour, and in his Cottar's Saturday Night, for instance, he rivals Rembrandt in effect and transparency. His chief failures were when he tried to represent historical events in past ages, he knew little or nothing of the customs and manners of our ancestors, and introduced matter-of-fact Life Guardsmen to represent the ambitious Murray and the relentless Morton. His portraits have been very generally decried, but unjustly, as many of them are of high excellence, such as those of the Earl of Kelly and the Duke of Sussex.

208. John Knox dispensing the Sacrament at Calder House. R.S.A. Panel, 5 ft. 4 in. by 4 ft., oblong, unfinished.

This picture is unfinished. Wilkie was engaged on it when he set out for the East.

WILLIAMS.

HUGH WILLIAM WILLIAMS was a native of Wales, and settled in Edinburgh about the beginning of this century. He contributed to the exhibition of the Society of Associated Artists in York Place, from 1810 to 1816, when the last exhibition of the Society took place. In 1811 and 1812 he published six large engravings of views in the Highlands. Lockhart, in his "Peter's Letters," in 1819, speaks highly of Williams' works, and mentions him as having returned the previous year, after travelling some years in Italy and Greece. He published his "Travels in Italy and Greece, and the Ionian Islands," in 1820, and his "Views in Greece," in numbers, in 1827, completed in 1829,—a work of great merit. He possessed much taste and feeling, and is ranked high as a painter in water colours. He died at Edinburgh in 1829.

209. Temple of Minerva at Sunium.

R.I.

Water Colours, 4 ft. 2 in. by 2 ft. $5\frac{1}{2}$ in., oblong.

WILLIAMS.

J. F. Williams, R.S.A., — born in Perthshire, seems to have gone to England at an early age, and followed the business of a scene painter. He returned to Edinburgh about 1810, to paint scenes for the Edinburgh Theatre, and first exhibited with the Associated Artists in 1811. After some short time he left the theatre, settled in Edinburgh as a landscape painter, and was much employed in teaching. Latterly he became a member of the Royal Scottish Academy, and held the office of treasurer for seven years. He died in 1846.

100. Scene on the Ayrshire Coast—Storm passing off.

Canvass, 3 ft. 4 in. by 2 ft. 2 in., oblong.

WILSON, A.

Andrew Wilson was born in Edinburgh in 1780. At an early age he became a pupil of Nasmyth, and, when seventeen, entered as a student of the Royal Academy. He soon after went to Italy, and there made the acquaintance of Mr Champernown and Mr James Irving, both well known collectors of works of art. Wilson returned to London, but very soon started for Italy on the then somewhat hazardous undertaking of collecting pictures by the old masters; and as an American under the protection of the consul, he made Genoa his head-quarters for three years. Fifty-four important works were at that time acquired by him, and among them, the Elevation of the Brazen Serpent, by Rubens, now in the National Gallery of London,

and the Adoration of the Magi, by Titian, No. 65 in this Collection. When in Genoa, he was elected a member of the Ligurian Academy, and in that capacity had to wait upon Napoleon Buonaparte, when he inspected the works of modern artists; Buonaparte, on pausing to examine Wilson's picture, was informed by an academician, who bore the artist no good will, that it was by an Englishman, upon which Napoleon sternly said to the envious academician, "Le talent n'a pas de pays." Returning in 1805, he exhibited occasionally in the Royal Academy, and devoted much of his time to painting in watercolours. He held for a short period a professorship in the Royal Military College at Sandhurst, but resigned in 1818, when appointed Master of the School of the Board of Trustees in Edinburgh. There he was the friend and instructor of many artists who have since obtained distinction. He contributed to the Edinburgh exhibitions a number of landscapes remarkable for refined and delicate treatment and colour. But his predilection for Italy, the scene of his early labours, increasing, he left Edinburgh, along with his wife and family, in 1826, and resided there till 1847, when, anxious to revisit his native country, he returned, and died in 1848. His pencil was peculiarly adapted for delineating the softness and glowing colour of Italian scenery. He painted many pictures in Italy, where they were in much request both by foreigners and English visitors; and he was again instrumental in bringing to this country many valuable works by the old masters, now in some of our most noted collections,-those acquired by the Royal Institution were mostly selected by him.

109. View at Tivoli; painted on the spot.

Canvass, 1 ft. 5 in. by 11 in., oblong.

113. The Ruins of Hadrian's Villa, near Tivoli; painted on the spot. R.S.A.

Canvass, 1 ft. 5 in. by 11 in., oblong.

WILSON, J.

John Wilson, H.R.S.A., born in Ayr in 1774, was apprenticed to Norie in Edinburgh, as a house-decorator,—received some instruction from Nasmyth in landscape painting, and after two years' residence in Montrose, painting landscapes and teaching drawing, went about 1798 to London, where he was employed as scene-painter at several of the principal theatres. One of the successful competitors for premiums offered by the British Institution for the best painting of the Battle of Trafalgar, his picture was purchased by Lord Northwick, an eminent connoisseur. He was one of the founders of the Society of British Artists, Suffolk Street, and throughout one of its ablest supporters. Though settled in London, he still continued his connexion with Scotland, being a constant exhibitor

with, and honorary member of, the Royal Scottish Academy. Gifted with keen observation, a most retentive memory, and great conversational powers, his anecdotes of the many celebrated men he had seen in his day, and among them of Burns, were of the highest interest. He died in April 1855, at Folkstone, in the house of his son, John Wilson, also well known as an artist.

93. Coast Scene.

R.S.A.

Panel, $13\frac{1}{2}$ in. by 10 in., oblong.

103. A Ferry-Boat.

R.S.A.

Canvass, 3 ft. 5 in. by 2 ft. 6 in., oblong.

WILSON, R.

RICHARD WILSON, R.A., was born in 1713, at Pinegas, Montgomeryshire, where his father was a clergyman. He was sent to London, and placed with Thomas Wright, a portrait painter of little note. He practised in London, with considerable reputation, as a portrait painter, and went to Italy for his improvement in that branch of art, but being advised by Zuccarelli and Vernet, who had seen some of Wilson's attempts at landscape, he devoted his sole attention to it, and must have attained considerable eminence in Italy, for Mengs, the leading artist of the time, painted his portrait in exchange for a landscape. He returned to England in 1755. In 1760, his picture of Niobe attracted marked attention at the exhibition, Spring Gardens. The works of this excellent artist do not seem to have been much appreciated during his life, but now bear a high value; and, doubtless, the admirable engravings, from so many of his pictures, by Woollett, have contributed to enhance the value of his works. He painted with great breadth, and his colouring was very good. From the two examples in the Gallery, a tolerable estimate may be formed of his style. A legacy, from a brother, in his latter years, enabled him to retire to Llanveris, in Denbighshire, where he died in 1782.

55. A Landscape.

AB.

Canvass, 1 ft. 7 in. by 2 ft. 5 in., oblong.

191. An Italian Landscape.

T.

Canvass, 2 ft. 4 in. by 1 ft. $7\frac{1}{4}$ in., oblong.

The scene is on the borders of a small lake, beyond which rises a steep bank, covered with wood, and a farm-house, or village. A group of figures is well introduced in the foreground.

INDEX OF ARTISTS ARRANGED ALPHABETICALLY.

Page	Page	Page
Aikman, William 59	Graham, John 73	Reynolds, Sir Joshua,
		Reynolds, Sir Joshua,
Albano, Francesco . 15	Grant, Francis, R.A 73	P.R.A 92
Allan, David 59	Greuze, Jean Baptiste 25	Roberts, David, R.A 94
Allan, Sir W., P.R.S.A.,		Romano, Giulio Pipi . 36
	Caroneira Cia Francesca	
R.A 60	Guercino, Gio Francesco	Rosa, Salvator 37
Archer, James, R.S.A. 62	Barbieri 25	Rubens, Peter Paul, . 37
		Runciman, John 94
Backhuysen, Ludolf . 15		
	Tr c Dale	Ruysdael, Jacob 38
Bassano, Giacomo . 16	Harvey, George, R.S.A. 74	
Berghem, Nicholas . 16	Heffernan, J 74	Scorza, Sinibaldo 39
Bernazzano 17	Hill, D. O., R.S.A 75	Scott, David, R.S.A 94
Bol, Ferdinand 17		
	Hobbema, Minderhout 26	Sebastiano, called Fra
Bonifazio, Veneziano . 17	Hoekgeest	Sebastiano Del Piombo 40
Bordone, Cav. Paris . 17	Houston, John, R.S.A. 75	Simson, William, R.S.A. 98
Borgognone, Jacopo	Howard, Henry, R.A. 75	Sirani, Elisabetta 40
Cortese 18		Small, Elisabetta
	Huysman, Cornelius . 27	Smith, Colvin, R.S.A. 98
Both, Andrew 18		Snyders, Francis 41
Both, Jan 18	Johnstone, W. B., R.S.A. 76	Spagnoletto, Giuseppe
· ·	Joseph, Samuel, R.S.A. 76	Ribera 41
Cambiaso, Luca 19	o osopii, Samuel, It.S.A. 10	
		Spanish School 42
Canal, Antonio, called Il	Lanfranco, Giovanni . 27	Stark, James 96
Canaletto 19	Lauder, James Eckford,	Steell, John, R.S.A 96
Caracci, Lodovico . 20		
	R.S.A	
Christie, Alex., A.R.S.A. 62	Lauder, R. Scott, R.S.A. 77	Stevens, John, R.S.A. 96
Crawford, E. T., R.S.A. 62	Laurence, Sir Thomas,	Sustermans, Justus . 42
	P.R.A	Syme, John, R.S.A 96
Davidson, J 62	Le Duc, Jan 28	of mor outing respiration of
		W
Domenico Zampieri,	Lewis, J. F 78	Tavella, Carlo Antonio 48
called Domenichino 20	Lingelbach, Jan 28	Teniers, D., the younger 48
Doughty, T 63 Drummond, J., R.S.A. 63	9	Thomson, the Rev. J. 97
Drummond, J., R.S.A. 63	MiCullook Hon D C A OC	
D. T. I. T	M'Culloch, Hor., R.S.A. 86	Tiepolo, Giovanni B 44
Du Jardin, Karel 21	MacNee, Daniel, R.S.A. 87	Tintoretto, Giac. Robusti 44
Duncan, Thomas, R.S.A.,	Miel, Jan, 28	Titian, Tiziano Vecelli 46
A.R.A 64	Morinello, Andrea 29	,
A.R.A 64 Dutch School 21	intormono, minimi cas	Unauhout C
Dutch School 21	WY 12 42 2 05	Urquhart, G 35
Dyce, William, R.A 64	Nasmyth, Alexander . 87	
	Neef or Neefs, Peter . 29	Van Delen, Dirk 48
Etty, William, R.A 64	Nicholson, Wm., R.S.A. 87	Vander Heyden, Jan . 48
	2,1011015011, 17 111., 10.15.23. 01	
E	0 1 1 7	Vander Meulen, Anthony
Ferguson, William 68	Ossenbeck, Jan 29	Francis 49
Feti, Domenico 22	Ostade, Andrian Van 29	Vandevelde, Adrian . 49
Fiasella, Domenica . 22	,	Vandevelde, William . 49
	Paggi Ciananni Datista 00	
	Paggi, Giovanni Batista 30	Vander Werf, Adrian 50
Franceschini, Marc An-	Palma, Jacopo, Il Vec-	Vandyck, Sir Anthony 50
tonio 23	chio 30	Velasquez, Diego Rodri-
Furini, Francesco 23	Pannini, Giovanni Paulo 31	guez de Silva 53
2 411111, 2 10000000 20		
O 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	Park, Patric, R.S.A 87	Veronese, Paulo Cagliari 54
Gainsborough, T., R.A. 68	Parmigiano 31	
Garofalo, Benven. Tisio 24	Paton, J. Noel, R.S.A. 88	Watson, Geo., P.R.S.A. 98
Geddes, Andrew, A.R.A. 70	Pordenone, Gio. Antonio 31	Watson, William Smellie,
Coilrie Welton P.S.A. 71		The day of the late of the lat
Geikie, Walter, R.S.A. 71	Poussin, Gaspar Duchet 32	R.S.A 99
Ghisolfi Giovanni . 24	Procaccini, Giulio C 33	Watson, Wm. Stewart 99
Gibb, Robert, R.S.A. 71	Pynaker, Adam 33	Wilkie, Sir David, R.A. 99
Gibson, Patrick, R.S.A. 71	. ,	Williams H W 101
	Pachum Sin U D A CO	Williams, H. W 101
Gilbert, J. G., R.S.A. 72	Raeburn, Sir H., R.A. 88	Williams, J. F., R.S.A. 101
Giles, James, R.S.A 72	Ramsay, Allan 92	Wilson, Andrew 101 Wilson, John 102
Giorgione, Giorgio Bar-	Raphael or Raffaello,	Wilson, John 102
barelli 24	Santi or Sanzio 34	Wilson, Richard, R.A. 103
Gordon, Sir J. Watson,		Wilson, Inchard, It.A. 100
	Rembrandt, Van Rhyn 35	
P.R.S.A., R.A 72	Reschi, Pandolpho 36	Zurbaran, Francisco . 55

